

DOCTORAL THESIS

The development of musical preferences in Greek Cypriot students

Rousha, Yianna

Award date:
2014

Awarding institution:
University of Roehampton

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal ?

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

The development of musical preferences in Greek Cypriot students

by

Yianna Rousha

A thesis submitted in partial fulfilment of the requirement for the degree of PhD

School of Education

University of Surrey

2013

To my godfather

CONTENTS

List of tables	vii
List of figures	x
Acknowledgements	xii

PART I: Review of the literature

<u>Chapter 1: Greek Cypriot folk music</u>	1
1.1 Introduction	1
1.2 Folk music: concept and definition	3
1.3 Greek Cypriot folk music	17
1.3.1 Cyprus: a brief observation	17
1.3.2 Overview on ethnomusicological research in Cyprus	19
1.3.3 Greek Cypriot folk collectors: Kallinikos	24
1.3.4 An overview of Greek Cypriot folk music today	27
1.4 Musical elements of Greek Cypriot folk music and dance	28
1.4.1 Rhythm	29
1.4.2 Melody	29
1.4.3 Vocal Music	30
1.4.4 Instrumental Music	30
1.4.5 Dance Music	32
1.5 Greek Cypriot folk music inside schools	33
1.5.1 The music curriculum	33
1.5.2 An overview of its applications in schools	34
1.5.3 Examples of Greek Cypriot folk music teaching in schools for classes A' to St'	42
1.6 Greek Cypriot folk music outside schools	45
1.7 Summary	48

<u>Chapter 2: Development of students' musical preferences</u>	50
2.1 Introduction	50
2.2 Definition and use of terms	56
2.2.1 Musical style	56
2.2.2 The concept of preference and musical preference	67
2.3 Musical preferences	75
2.4 Developmental models of musical preferences: An overview	79
2.5 Determinants of musical preferences	84
2.5.1 Introduction: An overview of theoretical models	84
2.5.2 Musical preferences inside and outside school	91
2.5.3 Individual differences	94
2.5.3.1 Gender	95
2.5.3.2 Familiarity	98
2.6 Summary	102

PART II: Methodology and Studies A, B and C

<u>Chapter 3: Methodology, design and research questions</u>	104
3.1 Introduction	104
3.2 Issues and research questions generated by the literature review	105
3.2.1 Overview of research on musical preferences	105
3.2.2 Conclusions from the literature review	106
3.2.3 Generation of the research questions	108
3.3 Issues of methodology	111
3.3.1 Research in music education: Introduction	111
3.3.2 Quantitative vs. Qualitative enquiry	112
3.3.3 Mixed method enquiry	114
3.3.4 Design of the study	115
3.3.5 Choice of methods	116
3.4 Development of the questionnaire survey (Study A)	117
3.4.1 Theoretical bases	117
3.4.2 Research questions	118
3.4.3 Method	119
3.4.4 Reliability and validity	120
3.5 Development of the semi-structured interviews (Study B)	121
3.5.1 Theoretical bases	121
3.5.2 Research questions	123
3.5.3 Method	125
3.5.4 Reliability and validity	126
3.6 Development of the listening experiment (Study C)	127
3.6.1 Theoretical bases	127
3.6.2 Research questions	128
3.6.3 Method	128
3.6.4 Reliability and validity	129
3.7 Summary	130

Chapter 4: Study A: The development of students' musical preferences **131**

4.1 Introduction	131
4.2 Development of the survey questionnaire	132
4.2.1 Theoretical bases and hypotheses	132
4.2.2 Research questions	133
4.2.3 Method	135
4.2.4 Reliability and validity	136
4.2.5 Ethical issues	137
4.3 Questionnaire survey: Pilot study	138
4.4 Questionnaire survey: Main study	141
4.4.1 Population	141
4.4.2 Participants	142
4.4.3 Content and design of questionnaire	144
4.4.3.1 Musical styles and excerpts: labelling and choices	146
4.4.4 Data coding and analysis	152
4.4.5 Questions formulated from the questionnaire	155
4.5 Discussion of results	157
4.5.1 Summary of descriptive analysis	157
4.5.1.1 Sample details: age groups and gender	157
4.5.1.2 Recognition of musical styles	158
4.5.1.3 Favourite place to listen to music	160
4.5.1.4 With whom do they like listening to musical styles?	161
4.5.1.5 When do they like listening to the various musical styles?	163
4.5.1.6 Reasons for choosing their favourite style	164
4.5.2 Musical preferences	166
4.5.3 Reasons for students' choice of musical styles	172
4.5.3.1 Age and musical preferences	172
4.5.3.2 Familiarity and musical preferences	182
4.5.4 Greek Cypriot folk music versus other musical styles	186
4.5.5 Other influences that affect student's musical preferences	189
4.5.5.1 Area and student's musical preferences	189
4.5.5.2 Gender and student's musical preferences	195
4.6 Summary	198

Chapter 5: Study B: Semi-structured interviews with students, music teachers and music inspectors. **200**

5.1 Introduction	200
5.2 Aims and objectives	201
5.2.1 Aims and hypotheses	201
5.2.2 Research questions	203
5.3 Content and design of the interviews	204
5.3.1 Pilot study	204
5.3.1.1 Participants	204

5.3.1.2 Content and design of the semi-structure interview for the students	205
5.3.1.3 Content and design of the semi-structure interview for the music teachers	206
5.3.1.4 Content and design of the semi-structure interview for the music inspectors	207
5.3.2 Main study	207
5.3.2.1 Participants	207
5.3.2.2 Ethical Issues	210
5.3.2.3 Content of the semi-structured interviews	210
5.4 Data coding and analysis	212
5.5 Results and discussion	213
5.5.1 Students	213
5.5.2 Musical styles taught inside school (Part A)	214
5.5.2.1 What musical styles are used inside the school?	214
5.5.2.2 What is their favourite musical style inside school and why?	216
5.5.2.3 Do students listen to musical styles taught at school, outside school?	218
5.5.2.4 Musical styles familiar to students	219
5.5.3 Musical styles outside school	221
5.5.3.1 Favourite style of music outside school	222
5.5.3.2 Musical styles preferred to be taught in schools by students	225
5.5.3.3 Development of musical preferences outside school	227
5.5.3.4 Does school affect musical preferences outside school?	229
5.5.3.5 General comments and suggestions	231
5.5.4 Music teachers	232
5.5.4.1 General information	232
5.5.4.2 Part A: Musical styles taught at school	234
5.5.4.3 Part B: Students' musical preferences outside school	242
5.5.4.4 General comments and suggestions	249
5.5.5 Music inspectors	250
5.5.5.1 Musical styles inside and outside school	250
5.5.5.2 General comments and suggestions	255
5.6 Summary	256
<u>Chapter 6: Study C: Listening experiment</u>	257
6.1 Introduction	257
6.2 Development of the listening experiment	258
6.2.1 Research questions	258
6.2.2 Setting and participants	259
6.3 Listening experiment: Pilot study	261
6.3.1 Problems	263
6.4 Listening experiment: Main study	264
6.4.1 Participants	264

6.4.2 Content and design of the listening experiment	268
6.4.3 Musical styles and excerpts: labelling and choices	270
6.4.4 Data coding and analysis	272
6.5 Results and discussion	274
6.5.1 Summary of analysis	275
6.5.1.1 Sample details: age groups, gender, inside and outside school	275
6.5.2 Musical preferences	276
6.5.2.1 Inside and outside school	276
6.5.2.2 Age groups	279
6.5.2.3 Gender	281
6.5.3 Familiarity of musical styles	283
6.5.3.1 Inside and outside school	284
6.5.3.2 Age groups	286
6.5.3.3 Gender	289
6.5.4 Descriptions of each musical style	291
6.5.4.1 Inside and outside school	292
6.5.4.2 Age groups	297
6.5.4.3 Gender	302
6.5.5 Correlations between familiarity and liking of the musical styles	307
6.6 Summary	309

PART III: Conclusions

Chapter 7: Conclusions, implications, limitations and suggestions

7.1 Introduction	311
7.2 Summary of the main research findings	312
7.2.1 Limitations of the methodology and findings	315
7.3 General Discussion	316
7.4 Conclusions and implications for music education	318
7.5 Suggestions for future research	320

REFERENCES	323
-------------------	-----

APPENDICES	342
-------------------	-----

A. Greek Cypriot folk compound rhythms: examples	343
--	-----

B. Questionnaire format of Study A	347
------------------------------------	-----

C. Excerpts of musical styles of Study A	355
D. 1. Interview questions for students, teachers and music inspectors	356
2. Transcriptions of Students, teachers and music inspectors of Study B	358
E. Consent forms for Studies A, B and C	394
F. Questionnaire format of Study C	396

LIST OF TABLES

<u>Table 1</u> : Representative excerpts of musical styles	151
<u>Table 2</u> : Frequencies of the three age groups	158
<u>Table 3</u> : Frequencies of recognition of musical styles	159
<u>Table 4</u> : Frequencies of places that students like to listen to their music	160
<u>Table 5</u> : Frequencies of whom students like to listen their music with	162
<u>Table 6</u> : Frequencies of Greek laiko ratings on likert scale	168
<u>Table 7</u> : Frequencies showing the place where Greek laiko is mostly listened to	168
<u>Table 8</u> : Frequencies of ratings for Greek Cypriot folk music on likert scale	169
<u>Table 9</u> : Frequencies showing the place where Greek Cypriot folk music is mostly listened to	171
<u>Table 10</u> : Mean rating scores for each of the musical styles by age group	178
<u>Table 11</u> : Two-way Anova tests (F test) and significance levels of three age groups and various musical styles	179
<u>Table 12</u> : Correlation regarding familiarity and liking of the musical styles	183
<u>Table 13</u> : Cross-tabulations with liking and familiarity for chart pop	184
<u>Table 14</u> : Cross-tabulations with liking and familiarity for Greek chart pop	185
<u>Table 15</u> : Two-way Anova tests (F results) and significance levels of liking for Greek Cypriot folk music compared to other musical styles	188
<u>Table 16</u> : Two-way Anova tests (F results) and significance levels of localities or areas against each of the ten musical styles	190

<u>Table 17:</u> Two- way Anova tests (F test) and significant levels of three localities against the other two localities	191
<u>Table 18:</u> Two-way Anova tests (F results) and significant level results of gender against the ten musical styles	196
<u>Table 19:</u> Gender against the ten musical styles in three levels: strongly dislike, neutral and strongly like	197
<u>Table 20:</u> Musical styles used inside the school	214
<u>Table 21:</u> Musical styles familiar to students	220
<u>Table 22:</u> Musical styles familiar to students outside school	221
<u>Table 23:</u> Favourite style of music outside school (reasons, favourite bands or songs and feelings)	224
<u>Table 24:</u> Musical styles to be included in the music classroom	225
<u>Table 25:</u> Reasons for choosing a musical style	226
<u>Table 26:</u> What influences students' musical preferences?	228
<u>Table 27:</u> Age and years of employment	233
<u>Table 28:</u> Musical styles taught at school	234
<u>Table 29:</u> Musical styles that students listen to outside school	242
<u>Table 30:</u> Factors that influence students' musical preferences	244
<u>Table 31:</u> Greek Cypriot folk music in relation to other musical styles	247
<u>Table 32:</u> Representative excerpts of musical styles	271
<u>Table 33:</u> Frequencies of participants in the two age groups	275
<u>Table 34:</u> Students' musical preferences inside and outside school	276
<u>Table 35:</u> Anova summary table: inside / outside school and style	277
<u>Table 36:</u> Anova summary table: age and style	279
<u>Table 37:</u> Mean scores of students' musical preferences between the age groups	280

<u>Table 38:</u> Anova summary table: gender and style	281
<u>Table 39:</u> Mean scores of students' musical preferences between males and females	282
<u>Table 40:</u> Mean scores of students' familiarity for each musical style inside and outside school	284
<u>Table 41:</u> Anova summary table: inside / outside school and familiarity	286
<u>Table 42:</u> Anova summary table: age groups and familiarity	287
<u>Table 43:</u> Mean scores of students' familiarity for each musical style and age group	287
<u>Table 44:</u> Anova summary table: gender and familiarity	289
<u>Table 45:</u> Mean scores of students' familiarity for each musical style and gender	290
<u>Table 46:</u> Correlations between liking and familiarity ratings of each musical style	307

LIST OF FIGURES

<u>Figure 1</u> : Nattiez's (1990) pyramid of the hierarchy of stylistic phenomena in music	65
<u>Figure 2</u> : Cartoon by Chris Patterson on musical preferences	75
<u>Figure 3</u> : LeBlanc's theoretical model of music preference (1982)	87
<u>Figure 4</u> : Reciprocal feedback model of musical response	89
<u>Figure 5</u> : Table 4 and bar chart representing frequencies of places that students like to listen to their music	160
<u>Figure 6</u> : Table 5 and pie chart representing frequencies of whom students like to listen to their music with	162
<u>Figure 7</u> : Bar chart representing frequencies for the four different times of the day students like listening to the ten different musical styles	163
<u>Figure 8</u> : Bar chart representing frequencies of the reasons students like to listen to their favourite musical style	165
<u>Figure 9</u> : Bar chart showing R & B ratings on the likert scale and the place is mostly listened to	167
<u>Figure 10</u> : Frequency tables (8, 9) and bar charts showing ratings for Greek Cypriot folk music on the likert scale and the place it is mostly listened to	169
<u>Figure 11</u> : Bar charts comparing the three different age groups for each of the ten musical styles on the likert scale measurement	174
<u>Figure 12</u> : Comparative line graph between the three different age groups for each of the ten musical styles and table 10 shows the mean rating scores by age group	178
<u>Figure 13</u> : Line graph comparing the three different age groups' liking for Greek Cypriot folk music	187
<u>Figure 14</u> : Bar chart of the mean scores of students' liking for each musical style inside and outside school	278

<u>Figure 15</u> : Bar chart of the mean scores of students' liking for each musical style between the two age groups	280
<u>Figure 16</u> : Bar chart of the mean scores of students' liking for each musical style between males and females	283
<u>Figure 17</u> : Bar chart of the mean scores of students' familiarity for each musical style inside and outside school	285
<u>Figure 18</u> : Bar chart of the mean scores of students' familiarity for each musical style and age group	288
<u>Figure 19</u> : Bar chart of the mean scores of students' familiarity for each musical style and gender	291
<u>Figure 20</u> : Bar charts for the description of each musical style by students inside and outside school	292
<u>Figure 21</u> : Bar charts for the description of each musical style by students between the two age groups	297
<u>Figure 22</u> : Bar charts for the description of each musical style by students between males and females	304

Acknowledgements

I am grateful to my supervisor, Professor David J. Hargreaves, for giving me the opportunity to pursue this research, and for being a constant source of inspiration. His advice, encouragement and support have been an invaluable contribution to this study. I am also indebted to my co-supervisor, Dr Nigel Marshall for all his constructive feedback and informative advice.

My sincere thanks go to the students, music teachers and inspectors for participating in this study. Many friends have made contributions to this study at different times; for this I am truly grateful. As for my family, I am extending my sincerest thanks and appreciation to my parents for their love and support.

Abstract

This thesis investigated some of the main factors influencing the musical preferences of students in primary and secondary education in Cyprus. Three studies were carried out which addressed different research questions: Study A was a questionnaire survey exploring students' preferences for different musical styles, with special reference to Greek Cypriot folk music. Study B used semi-structured interviews to examine the development of students' preferences for Greek Cypriot folk music from the perspectives of students, of music teachers, and of music inspectors: this served to validate the findings of the previous study as well as adding qualitative data to the investigation. Study C was a listening experiment carried out with students and was designed to compare listeners' musical preferences inside and outside school.

The findings suggested that Greek Cypriot folk music holds a powerful and significant position in Cypriot music education relative to other musical styles. There was also support for the prediction that students' age and gender, as well as their locality and their familiarity with different styles, were all factors that influenced their musical preferences. Combined data from all three studies suggested that students' musical preferences were different inside and outside school. Finally, a number of implications for music teaching, the music curriculum, and music education research are presented, including the implementation of various teaching methods for new musical styles to be taught inside school. This

thesis aims to bridge the gap between policy, practice and pedagogy, and to represent students' wider musical interests within the music curriculum of Cyprus.

PART I: Review of the literature

CHAPTER 1

GREEK CYPRIOT FOLK MUSIC

Now we must learn to judge a society by its sounds...

Jacques Attali (1977) “Noise: The Political Economy of Music”

1.1 Introduction

Music is a human phenomenon that exists in terms of social interaction and a people’s cultural expression. Renewed interest in traditional music is now seen as a significant response to Western influence, urbanization, mass media exposure, and at the same time, a desire to maintain some distinct sense of cultural identity. Most music scholars have a keen interest in studying “pure” traditional musics, partly because they have grown up immersed in these traditions and they recognize how folk music shaped their own senses of identity.

This research investigates Greek Cypriot children's music preferences with respect to three main issues: age development, national Greek Cypriot folk music and the social context, inside and outside school. It has been noted that in the last few decades Cypriot teenagers have turned to foreign music and undervalued their own traditional music (Economidou-Stavrou, 2006). But what are the reasons underlying this phenomenon? In the past, especially since the Turkish invasion in 1974, there has been a serious attempt to preserve this musical inheritance. Why has this been taking place? Has Greek Cypriot folk music appeared endangered? What has compelled Greek Cypriots to preserve their music and what measures have they taken for this? Folk songs seem to play an important role in the Greek Cypriot music curriculum in primary and secondary schools and this must certainly affect children's musical cultivation and development.

The approach to this research is to begin with a more general review and discussion of folk music, and then to turn more specifically to the examination of Greek Cypriot folk music. There follows a brief geographical and historical review of Cyprus and a look at the ways in which Greek Cypriot folk music has been affected by external and historical factors. The main elements that constitute Greek Cypriot folk music will be briefly discussed in order to explore the ways in which these stylistic elements are applied in the primary schools of Cyprus. Finally, the discussion will provide an overview of folk music outside schools.

1.2 Folk music: Concept and definition

At the root of the concept of uniting nation and musical style is the idea that a nation's folk music must somehow reflect the inner characteristics of that nation's culture, the essential aspects of its emotional life- its very self.

Bruno Nettl (1973: 7)

Folk music has a special relationship to the culture from where it derives and shares in preserving the identity of the community by bringing people together in specific alignments. Folk music possesses a distinctive, individual musical sound that associates closely with the social and cultural milieu in which it is created and practised.

Before analysing a particular type of folk music, in this case Greek Cypriot music, it is important to examine certain aspects of folk music in general. This theoretical review will provide the reader with a solid background upon which to understand the more specific context of Cypriot folk music.

In ancient Greece, music was considered to be the gift of the so-called *Mousai* (muses). It was strongly associated with both ritual and educational activities, and became an integral part of social and private life. As long ago as 350 BC, Aristotle (1997) wrote that music was the most influential phenomenon that an audience could be affected by, and this notion has been reaffirmed in modern times –e.g. Myers (1922:175) who concluded that ‘Nowhere in art or nature as in music do we more keenly feel this “uplifting of the soul” as we learn it’. Through time and across cultures, people have had a close relationship with music, whether as a means of communication, expression or enjoyment.

Taking a glance at history throughout the centuries, one can easily observe that every nation has its own musical expression and aesthetic. It has long been argued that folk music is the kind of music that is closely associated with a people, a nation, a culture or a community of people who are spiritually bound together by language, environment, history, customs, art and common ideals and, above all, a continuity with the past (Nettl, 1973: 7). However, according to Lloyd, ‘the folk song is a special kind of artistic creation that is subjectified; it has no fixed form, it is there in the singer’s head and it only exists while it is actually being uttered and the next performer who comes along may utter it differently’ (Lloyd, 1978:5). A folk song can be to a great extent altered, since it is aurally transmitted and each singer may vary it according to his own personal preference.

Vaughan Williams mentions that ‘A folk song is not a cause of national music, it is a manifestation of it...National music is not necessarily folk-song; on the other hand folk-song is, by nature, necessarily national’ (Williams, 1934:114). Folk music has often historically been described as ‘national’ music, characteristic music of the various nations. In the second half of the nineteenth century, investigations into ethnic and cultural identity were strongly influenced by national movements and the desire for self-determination, which aimed at the creation of new national arts based on traditional arts and music (Nettl & Bohlman, 1991: 91). During the nineteenth century, the phenomenon and the desire to collect folk songs became an issue of national importance and a crucial element of nationalism in many European countries. Many folk music collectors, including among others, Cecil Sharp, Vaughan Williams, Maud Karpeles, Kodály and Bartók, were motivated by extremely strong nationalistic sentiments and utilised folk melodies to create national styles of art music.

However, this usage of the terms “folk” and “national” music interchangeably is no longer accepted, for although there is a national identity to a folk music style, there is also much sharing of songs among the various peoples of the world (Nettl & Bohlman, 1991). One may argue that national and cultural boundaries are often distinct. This does not exclude, to a certain extent, the validity of the notion that folk music of an ethnic group has a special relationship to its culture; for example the use of the general characteristics of their language with stress patterns which are reflected in the music of its people. Because of the migration and colonization that

took place in Eastern Europe for centuries, cultural elements have been spread widely. According to Oskár, ‘At the present time, in many of the relatively small countries, there are minorities maintaining their particular cultures’ (Nettl & Bohlman, 1991: 92). For the Greek Cypriot emigrants who currently live in the United Kingdom, it is obvious that, although they are not within their ethnic, geographical boundaries, they are still closely related to their culture and traditions. Greek Cypriot emigrants honour their folk traditions such as folk songs, folk dances and customs in order not to “forget” their cultural identity.

According to Bruno Nettl, ‘...while various musical characteristics may be present in the music of many peoples, each people has its own particular proportion and combination of musical traits, and these interact in a unique way’ (Nettl, 1973:7). Moreover, despite the individuality of each people’s music, the musical interactions between neighbouring peoples may be very detectable and one can argue that the musical characteristics and stylistic traits of one people can affect another group’s music by introducing some of these elements to the music.

This leads to the question of the authenticity of each people’s musical style. Bruno Nettl suggests that ‘this concept is rooted in the idea that each culture has a primordial musical style of its own, and that songs and traits learned at a later date in its history are not properly part of its music. An authentic song is thought to be one truly belonging to the people who sing it, one that really reflects their spirit and personality’ (Nettl, 1973:9). It is indeed evident that, through the centuries,

although cultures may have had their own specific musical style, this style has certainly been influenced by either new techniques of composition or new instruments. These factors are very important and interesting for scholars to study, as they suggest the current and contemporary cultural process, the invention of national traditions and the rehabilitation of popular traditions (Boyes, 1993:8). In addition, Nettl concludes his argument by asserting that ‘the culture type, economic development, and range of long-term outside influence of a people help to determine the limits of its musical development and its favourite style, but within these limits there is ample room for variety and change’ (Nettl, 1973:10). The degree of change varies from one culture to another, since it is the culture that provides the framework within which innovations are introduced. Although culture is established and stable, it is not immune to change. Change is an expected human occurrence, but it must always be viewed against a background of stability. In that way, culture can prevent to a certain extent the threats that may exist to destroy the continuity and preservation of the stylistic traits of music (Merriam, 1964: 303).

In addition, folk music has been used as a tool to help shape a comprehensive national identity and maintain the freedom and independence of a nation.

Unfortunately as a politically nationalistic idea, folk music has been used to promote wrong and racist policies at times; for example, it was used in Nazi Germany where the high quality of German music was extolled and the “poorer stuff” of Slavic folk song was denigrated; and secondly, in the Soviet Union during the 1950s when traditional folk tunes of all peoples were fitted with words praising

Lenin and Stalin, collective farms and the dictatorship of the proletariat (Merriam, 1964: 9).

According to Georgina Boyes,

The potential of folk culture as a source of replacement for an ailing and perverted national culture proved widely acceptable. Folk culture was itself in danger. If the tradition on which so much depended were not to become “entirely forgotten”, a programme of rescue by collection and propagation by publication had to be set in train with the utmost urgency. To avoid racial catastrophe was to collect folksongs (Boyes, 1993:43).

This preservation concept of folksongs, applies to Greek Cypriot folk music, since these were Greek Cypriot collectors who recognised that folk culture was endangered under the invasions of different enemies. In the 1930-50s, collectors such as Kallinikos and Tobolis, went to the different villages and towns of Cyprus and gathered various folk songs from the elderly people in order to preserve folk heritage and prevent, as Boyes describes, “racial catastrophe”.

The next part of this section considers definitions and features of folk music in more detail, as this will form a crucial background to the examination of folk music

in Cyprus and how it is connected to the music education curriculum in primary schools.

“Folk music” is a term that is difficult to define accurately. Literary and historical collectors coined terms such as “folk music” and “folk song” as early as the eighteenth century, but not until relatively modern times did fiddlers, singers and performers in general begin to call their tunes and songs, folk music and folk songs. In the eighteenth and early nineteenth centuries folk songs, dances and tunes began to be cultivated as a specific, independent category (Ling, 1997: 3). Furthermore, the invention of the term folk music coincided with the beginning of the industrial revolution in Europe. By the early nineteenth century peasants were moving from the countryside into cities and towns bringing their songs and music with them, inventing new texts to suit new occupations and adopting urban musical styles (Rice et al., 2000).

Folk music is an ambiguous term with different shades of meaning that many scholars have attempted to define. In 1955, the International Folk Music Council went to great lengths to define folk music from an international perspective as follows:

Folk music is the product of a musical tradition that has evolved through the process of oral transmission. The factors that shape the tradition are:

- (i) Continuity that links the present with the past;
- (ii) Variation, which springs from the creative impulse of the individual or the group;
- (iii) Selection by the community, which determines the form or forms in which the music survives (Wachsmann, 1980: 693).

One can assume that these several criteria can be used to describe and shape the folk tradition. However, if each of these criteria were applied individually, it would be inadequate to define this term. Folk culture is transmitted by oral tradition and it has a music history and continuity with the past. This does not necessarily mean that it does not undergo change, because folk music is susceptible to various influences and contexts, and consequently adjusts to current sentiments and conditions. In addition, since it is the natural and musical expression of a people, it is the people who determine the form that is most acceptable and viable in order to keep it alive.

Moreover, European “folk music”, as a concept, developed with the systematic collections of folksongs and folk poetry, and became accepted as the music that sprang from traditional peasant society, rooted in work and in fixed customs. As an applied art, it is transmitted, without being written down, from one generation to the next and it is regarded as part of Europe’s culture heritage. A synopsis definition of folk music that is worth noting is as follows: ‘Music in oral tradition, often in

relatively simple style, primarily of rural provenance, normally performed by non-professionals, used and understood by broad segments of a population and especially by the lower socioeconomic classes, characteristic of a nation, society, or ethnic group, and claimed by one of these as its own' (Nettl, 1986: 315).

Although a special combination of essential and distinctive qualities of a culture somehow find their way into its music, no nation, society or ethnic group can claim folk music as its own without admitting that it shares many characteristics and probably many compositions with other neighbouring cultures. In contrast, Vaughan Williams offers a romanticised view of folk music:

Folk-songs are not mere 'museum pieces', but an art which grows straight out of the needs of a people and for which a fitting and perfect form, albeit on a small scale, has been found by those people; an art which is indigenous and owes nothing to anything outside itself, and above all an art which to us today has something to say - a true art which has beauty and vitality now in the twentieth century (Foreman, 1998: 41).

The idea that folk tradition is indigenous and owes nothing to anything outside itself is mistaken, since it is obvious that different stylistic traits travelled from one people to another, influencing and shaping that people's folk music. Since Cyprus has been for centuries at the crossroads of Europe, Asia and Africa, many musical

characteristics from different ethnic and neighbouring groups certainly have had an influence on the folk music of Cyprus.

One of the main characteristics of folk music is that it is transmitted and preserved by oral tradition; the music is passed on by word of mouth, just as are its stories, riddles and all of folklore. However, in the course of transmission a folk song may undergo several changes, it may be shortened or lengthened, there may be alterations to its mode, rhythm or form, at the hand of one or more of the many who learn and in turn teach it; a process called ‘communal recreation’ (Foreman, 1998: 315). These changes and alterations, enable the folk song to express the musical taste and the aesthetic judgment of the community that sings, remembers and teaches it to the next generation, rather than being simply the product of an individual or perhaps an isolated creator.

Another representative feature of folk music is its easy accessibility to large segments of the society in which it exists. According to Cecil Sharp, it is the ‘common’ people’s music and everyone can understand and learn it, while Vaughan Williams adds that the folk song evolves it becomes the true voice of the people. If a folk song is not understood nor accepted by a large segment of the community, then it is not viable and it will slowly die. Therefore, one might assume and argue that studying folk music is like studying the musical expression of many people. However, in more recent years, “folk music” has also come to mean “minority interest music” (Howard, K. 2010: 82).

In contrast to classical music, which is typically listened to as ‘art for art’s sake’, folk music is frequently described as functional, because it always accompanies activities of life (Nettl, 1973). Thus, there are several types of folk songs such as work, harvest, birth, wedding, funeral, seasonal, children’s, religious and calendar songs, Christmas carols, lullabies that function as part of the community’s daily life and tradition. Similarly, the most common song types found in Europe are the narrative songs (i.e., epics, ballads), love songs, ceremonial song types (i.e. folk hymns), songs involving the turning points in the year such as the advent of spring (calendar song types, Easter or Christmas songs), songs involving agriculture and humorous songs.

Many great composers grew up in regional folk music cultures and it was natural for them to use their musical mother tongue in artistic contexts. One of the greatest composers of Hungary, Bartók, said that, ‘The discovery of the peasant music of the country and its neighbours has given the most powerful impetus to the creation of the higher artistic Hungarian music of today’ (Dégh, 1989: 108). And as Vaughan Williams has written (Foreman, 1998: 74):

It is worth remembering that the great composers...have concentrated upon their folk music much attention, since style is ultimately national. True style comes not from the individual but from the products of crowds of fellow- workers who sift and try and try again till they have

found the thing that suits their native taste and the purest product of such efforts is folk-song which ...outlasts the greatest works of art and becomes a heritage to generations and in that heritage may lie the ultimate solution of characteristic national art.

This is a rather “gentle” idea of a folk song, since the creation of the purest product is not only a result of the natural expression of the group of fellow workers, but also a combination of the individual and the group. According to Georgina Boyes (1993: 43), ‘the culture of the folk was a heritage common to all - a race product not a working class product.’ She argues here that the folk song is not a product of the working class alone but it reflects the output of all categories of a society.

During the nineteenth and early twentieth centuries, the fear that with the advance of modern life the old customs were dying out led to a major campaign of song collections. One of the most prolific English folk-song collectors was Cecil Sharp (Sharp & Gould, 1989: 15) who appreciated this ‘natural, spontaneous, genuine and unique product of the race.’ He collected and recorded large numbers of folk songs and folk dances in order to preserve this cultural heritage for the future generation. However, his view of the naturalness of folk song romanticised the past and his collection was biased to small rural communities, ignoring to a great extent the material influenced by urban values. Therefore, according to Gordon Cox (1990: 91), ‘by ignoring such influences and underestimating the extent of literacy among working people of the time, Sharp helped perpetuate the romantic myth of the folk.’

In 1905 Kodály and Bartók undertook the systematic documentation of the musical past in Hungarian villages, and thirty five years later, in 1940, Bartók wrote that 'I have spent the happiest days of my life among peasants...they cherish peaceful feelings towards each other in their hearts' (László, 1987: 101). Although this was a rather idealistic view of peasant life, it was indeed a fact that both Bartók and Kodály but especially Bartók - dealt most passionately with folk songs. Bartók was completely taken by surprise by this music, which for him was a revelation. The collectors' aim was to bring back the spirit of folksong and harmonize the tunes in a modern style, and so Bartók and Kodály devoted themselves to the research of their country's musical tradition, collecting and publishing the folk songs of Hungary. It is evident that these collectors made a great effort to preserve their cultural heritage. However, if - for a group or a people - folk music is a natural expression and part of their everyday lives, why was it necessary that the songs be collected at all? One reason would be in the case that the folk music was being influenced and altered by various different musical traditions that could lead to its disappearance. This was the reason that the first Greek Cypriot folk collector from 1927 to 1951, Theodoulos Kallinikos, collected folk songs. He wanted to preserve them since they were in danger of fading, because of all the transformations and characteristics that influence them.

Since the Classical period, and up until more recent times, many composers such as Haydn, Schubert, Grieg, Dvorák, Chopin, Mahler and Tchaikovsky have made use of folk songs in their compositions, using these songs as a point of departure in their

works. In this way, they have attempted to enshrine the national characteristics of their country (Ling, 1997). It is also interesting how Luciano Berio (1968) utilised a range of songs from Armenia, Italy, France and United States in his *Folk Songs* collection. Not only did he internationalise arrangements of folksongs, but he also highlighted the idioms (melodic or rhythmic characteristics) of the different songs within an artistic framework ‘that releases each style from the glue of its country’s label, to which folk songs and melodies adhere’ (Ling, 1997: 202).

The definitions of “folk music” examined above, and the general acceptance of its broad musical value, provide us with a better understanding of this concept and enable us to trace within its general characteristics the particulars of Greek Cypriot folk music. Furthermore, with this historical background in mind, it is easier to understand the reasons, such as the fact that it is not widely used, for its inclusion and importance (preservation of national identity) in the primary school curriculum education in Cyprus. Therefore, having discussed the notion of folk music and its specific features, folk music plays an important role in many people’s lives, as it is a part of their tradition and a part of their cultural heritage. Because folk music is a spontaneous, genuine and distinguished art, today it has become the object of a great deal of academic attention and is in fact a much and well-researched subject. Although in the past folk music was a natural expression of people’s culture and a part of their lives, today it is in danger of disappearing; it is perhaps the educators’ responsibility to keep this great and unique art alive.

1.3 Greek Cypriot folk music

1.3.1 Cyprus: a brief observation

Now that the topic of “folk” music in general is discussed, it is necessary next, to study Cyprus in a geographic and historic context and then examine the various musical elements of Greek Cypriot folk music. These musical elements, such as the rhythm and melody, will be examined for their application to music students of age eight to sixteen. Greek Cypriot folk music is quite different from folk music of the northern countries of Europe, and more similar to the Balkans, Greece and Turkey.

Cyprus is the third largest island in the Mediterranean Sea, after Sicily and Sardinia and is at the crossroads of Europe, Asia and Africa. It has always been the commercial centre of the Mediterranean. Through the passage of centuries, various neighbours have occupied Cyprus, because of its strategic and important position. Conquerors such as Assyrians, Phoenicians, Byzantines, Venetians, Ottomans and British have influenced Cypriot culture in their own way, each leaving its own mark. However, the ancient Greek, Byzantine and Christian cultures have been the most important - in the sense of the most lasting - basic contributors to the growth of Cypriot culture and to the nation’s consciousness. Their influence is also evident in the Cypriot traditional music (Giorgoudes, 2000).

The population of Cyprus is slightly over a million inhabitants (estimated in July 2010 by the Statistical Service of Cyprus). It is composed of two main ethnic groups, Greek Cypriots (about 77%) and Turkish Cypriots (about 16%). The increasing number of immigrants and foreign students has been evident in the last years, but especially after Cyprus joined the European Union in May 2004. It is important to note that Maronites, Armenians, British and other foreign smaller communities make up the rest of the population (7%).

In July 1974 Turkey invaded Cyprus and occupied 37% of the island's territory. As a result, two hundred thousand Greek Cypriots were forced to emigrate to the south of Cyprus, Europe countries, Australia, the UK and USA. Nicosia is the only divided capital in the world and towns such as Famagusta and Kyrenia are currently under the illegal control of the Turkish army. At this point, it is essential to mention that I cannot be very objective; as a Greek Cypriot, I have very strong feelings against the Turks who took with violence my parents' houses and fields. As a result, my parents became refugees in their own country and had to start a new life, since they could not return to their own houses. On the other hand, Turkish Cypriots will probably have the same strong feelings, because they had to move also from the south to the north part of Cyprus. It is important to note that because of this ongoing situation and the importance of the preservation of the nations' roots and national identity, the researcher is an advocate for Greek Cypriot folk music, without giving any less value to other musical styles.

1.3.2 Overview on ethnomusicological research in Cyprus

From this brief introduction to Cyprus' geography and history, one can assume that the musical heritage of Cyprus is very long and cosmopolitan. Samples of it have been preserved and transmitted to us, from generation to generation, from mouth to mouth. From studying a few examples of Greek Cypriot folk songs, it becomes possible to ascertain some of the social dynamics and characteristics of the people through the passage of centuries.

Music, dance and folk song have been, since ancient times, a means of expressing joy, grief, entertainment and pleasure as well as ways of articulating a society's daily life. Starting with lullabies and ending with laments, folk music accompanied the circle of life, from birth to death. Localised musical forms developed in each area of Cyprus and localised variations of rhythms as well as melodies exist in Cypriot folk music, endowing it with its own originality and uniqueness (Giorgoudes, 2000). Therefore, special features and elements define the character and form of this kind of musical expression.

Cypriot folk songs are generally sung in the Greek Cypriot dialect and are often composed in iambic fifteen syllables. Cypriot folk music includes an impressive range of forms. It was much influenced by Byzantine church melodies and ancient Greek modes. Songs interwoven with certain social events such as weddings with their special customs, religious and secular festivals, Christmas and Easter fairs,

lullabies and cradle songs, have been revised through oral tradition from very ancient times and continue to be sung today in a different environment and context. But the occasion on which Cypriot folk music finds its fullest expression is in the village wedding.

A wedding in a Cypriot village lasts around five days and nights and, apart from the church service, there is almost continuous singing and dancing from the first to the last day (Zarmas, 1993). The Cypriot marriage contains both ancient and more recent elements, the latter dictated by social circumstances of the day. Customs of apparent antiquity such as the bathing of the bride, the display and hanging of wedding gifts, chiefly of bed coverings in the marriage chamber, have been gradually abandoned (Pelloponnesian Folklore Foundation, 1988: 34). The traditional village wedding was a round of celebrations, customary observances, music, dancing, and songs all carefully defined down to the last detail, reflecting Greek Cypriot society.

Several historic cycles of songs have undoubtedly influenced the oral folk tradition. These include the 11th century “Akritika” songs of the Byzantine period, which tell of the achievements of the “Akrites”, the guards protecting the Byzantine borders. Many “Akritika” songs such as “Digenis Akritas”, “Konstantas” and many others are found in Cypriot variations. Peripatetic poets and singers spread these songs throughout Cyprus during the 11th century and the Cypriot people arranged them in their dialect and for the Orthodox population of Cyprus (Zarmas, 1993). These

songs transmitted a special meaning, as they recalled the huge sufferings that the Arabs brought upon Cyprus. The Cypriot Akritika songs and their variations have been examined in great detail by such eminent researchers as Sathas and Legrand (1875) in their treatises on folk music. Nowadays, these songs are taught in schools for nationalistic purposes and have acquired a new relevance since 1974 when the Turks occupied the north of the island.

During the French period (1192-1489 AD) Cyprus witnessed the development of love songs praising love in a lyric and passionate way, with great delicacy of emotion. One of the most famous medieval love songs is “Arodafnousa”, which expresses the love of the French King of Cyprus, Peter, for Arodafnousa, a beautiful rich Cypriot girl, and the jealousy of the queen Eleonora. Costas Ioannides, in his treatise on “Arodafnousa”, demonstrates its connection with the Greek “pentachord” and the Byzantine “pentaphonal” system. In addition to the growth of folk love songs, the writing of chronicles expanded during this time. The most well-known of these chronicles are by Leontios Macheras and Georgios Boustronios (1997) and these accounts are the main sources of Cyprus history for this period.

Furthermore, songs created in the Venetian and Turkish period (1489-1878 AD) were based on religious matters such preserving the Greek Orthodox identity of Cypriots in the face of Islam. During this period, any kind of spiritual manifestation was banned. The Greek Orthodox Church of Cyprus with these religious songs remained the supreme authority not only for the preservation of Cypriot’s ethnic

and religious identity but also the highest authority for their education. Today, the Ministry of education has given the authority and importance of Greek Cypriot folk music to the music curriculum.

When the British came to Cyprus in 1878, musical activity gained considerable freedom and tranquillity. The Greek Cypriots greeted the arrival of the British with joy, as they were “Christians”. Until 1922, Britain allowed education to remain under the control of the Greek Board whose head was the Archbishop and the Orthodox identity of Greek Cypriots was safeguarded. However, in 1931 the British government, realizing the strategic significance of Cyprus, introduced a new educational policy that intended to change the ethnic physiognomy of the island, creating Cypriots with British culture who would forget their motherland Greece and the movement for union with Greece. This resulted in a change to the primary school curriculum since the British were in charge of its application. Greek history was not taught, and nor were Greek Cypriot folk songs concerning subjects such as Greece and freedom allowed to be performed. It was during this period that the earlier collections of folk songs were undertaken in an attempt to preserve this musical heritage (Pelloponesian Folklore Foundation, 1988). Therefore, the earliest collectors of folk songs were reacting against the attempts to impose British culture. Although Greek Cypriots helped and supported the British in the two World Wars, the British Government decided not to allow the Union of Cyprus with Greece as was earlier promised. This caused a reaction and in 1955 the National Organisation of Cypriot Fighters (E.O.K.A.) initiated armed resistance. The folk songs of this

period are based on the “Akritiko” spirit praising the struggles of the Greek Cypriot fighters of E.O.K.A against British in 1955. As mentioned above, because these songs were not allowed to be performed, they were sung in defiance of the British in places such as church schools, countryside and on excursions.

Until the end of the British occupation in 1960, church and folk music were the sole artistic expression of the Greek Cypriots (Pelloponesian Folklore Foundation, 1988). However, under the British, an interest in European music developed and folk music, which was influenced by European styles, began to be heard at certain parties, coffee shops and other places of entertainment. These folk songs began to be written down, either in Byzantine notation or in the European staff notation. It is essential to mention that the actual introduction of Western music and notation did not occur until the arrival of the British in Cyprus, since the previous conqueror (the Turkish Empire) was not familiar with this Western notation.

Musical activity became more intensive, with independence in 1960, starting informally within the schools and societies but soon being introduced into schools on an organized basis as music education (Zarmas, 1993). For the music class, children sang and played folk songs on instruments such as mandolins and melodicas. Cyprus is strategically located and this made it a target for invasion and subjugation. As an outcome of this, Cypriot folk music contains a variety of foreign elements and influences, from Arabs, French, Venetians, Turks, and British. Although it has been a highly cosmopolitan society with constantly changing

influences and culturally distinct musics, it was the Greek heritage and civilization that formed the ethnic character of the island and of its folk music. Christianity and the Orthodox Church of Cyprus have been the refuge and protector of Cypriots throughout the difficult eras of slavery and occupation. Religion and folk music asserted the island's autonomy. Moreover, the isolation from the polyphonic Western tradition because of the Turkish occupation, and the efforts of the Greek Orthodox Church to maintain the tradition of the Byzantine monophonic music, resulted in centuries' long cultivation of Byzantine music (Pelloponesian Folklore Foundation, 1988).

1.3.3 Greek Cypriot folk collectors: Kallinikos

Many Cypriot musicians during this period (1930-60) went from village to village, as did Bartok in Hungary, collecting Cypriot folk songs and publishing them. Since in this period the British were attempting to change the ethnic physiognomy of the island, Kallinikos tried to preserve the cultural heritage not only because of his personal musical preferences but also for political, ethnic and social reasons.

According to Zoltán Kodály, the collection and publication of folk songs 'is one of the first signs of national consciousness...Because of this, we know we are a branch of an ancient tree, our roots are deep, and since we differ from so many peoples, we do have something new to say to others' (quoted in Bónis, 1974:85).

Theodoulos Kallinikos, born in 1904, was the first to collect and publish folk music in his “Laiki Mousa” in 1951. There is a biographical video, “Theodoulos Kallinikos” (1999), which includes an account of how he travelled from village to village in Cyprus collecting a variety of Cypriot folk songs. It was compiled by the Pedagogical Institute of Cyprus as a respect to the collector, the value of folk song and as a sense of nostalgia towards the folk song collection. One very interesting, but certainly one of the most difficult occasions was an encounter with a very old man in Marathovounos village. Because the man was so old he could not actually sing the folk song he knew called “Tillirkotisa”, Kallinikos - with much patience and determination - went through the song with him, singing it line by line. In that way the 100-year-old man could make all the corrections on Kallinikos’ version of the folk song until it was completely right (Pedagogical Institute of Cyprus, 1999: Videotape). He notated the folk songs in byzantine symbols. Another example of Kallinikos’ dedication and perseverance is the four years he spent looking for a folk song called “Chakkara-Makkara”; which an old man named Hadjiminias had mentioned but whose tune he could not remember. Many people could remember the title or some of the words, but no one could remember the melody; and Kallinikos (1999) kept wandering and searching, until one day in 1936 at a christening in the village of Zodia the miracle happened: while everybody was enjoying the christening feast, an old man got up, drank down his glass of wine and sang “Chakkara-Makkara”. Kallinikos’ eyes glittered as he describes the incident ‘...I felt as if somebody had given me a treasure, heaven and the stars...’. This is very interesting, as it tells us a lot about Kallinikos’ concept of folk music- a means

of capturing the past, an “idealised” past which is being lost. Therefore, folk music from his perspective is strongly linked with notion of loss and nostalgia and not with the future.

This long process of collection began in 1924 and took twenty-seven years; in 1951 the first collection was finally published. An important contribution to this work was the tape recorder that was brought to him in 1947 by an American professor called Notopoulos who accompanied him on his tours. This enabled him to record a lot of his folk music material. The ‘Cyprus Folk Muse’ contains the lyrics together with the music written in both European and Byzantine notation, accompanied by his field recordings. In the same year, 1951, he toured Greece, Egypt and Kenya where he lectured on folk singing and on celebrations and he even performed some of the folk songs at the First International Fair in Thessaloniki and gave interviews on the radio.

According to Photis Kontoglou (1962), Kallinikos made a great effort to save and preserve the folk tradition of Cyprus. He willingly completed his purpose and all Greek Cypriot scholars and musicians recognise his contribution and they also gave him social recognition. This is true, as Kallinikos worked hard for a long period of time with persistence, endeavour and willpower to accomplish his aim. As he mentions in the videotape, ‘I felt deeply moved and blessed by God’. His contribution to folk music was remarkable, since he confronted the difficulties of transportation of that period. Moreover, direct transcription from the musicians

themselves was a particularly onerous task before he acquired a tape recorder in 1947. Kallinikos got around this difficulty by asking the singers to sing their songs at least four times before he put them down on paper. Hourmouzios, the greatest Greek Cypriot Byzantine chanter, Kallinikos' teacher but also his 'spiritual' father, recognised his student's gifts and encouraged him to collect folk songs. He used to justifiably say to Kallinikos (1999) that: 'Someday, your country will be indebted to you!' Kallinikos became the first chanter of the Greek Orthodox church.

Others musicians that contributed to Cypriot folk music were Costas Ioannides (1968), who completed and arranged songs for the collection of 'A Sort Collection of Cyprus Folksongs' published by the Research Centre, and who also worked on other folk-song arrangements; while Sozos Tompoli (1966, 1980) published 'Cyprus Rhythm and Melodies' and 'Traditional Cyprian songs and dances'. Dr. Pieris Zarmas (1975) published 'Studien zur Volksmusik Zyperns'. Lastly, George Averof's contribution is important, because not only did he publish 'Cyprus' folk dances' (1978) and 'The Cypriot Wedding' (1986) with two records of Cyprus' folk music, but he also appears as a violinist in concerts locally and abroad with Cypriot folk groups.

1.3.4 An overview of Greek Cypriot folk music today

Western harmony became more widespread in 1950, at first hesitatingly but gradually with greater insistence, and so has altered the purely homophonic

character of Cypriot melody. This important change accelerated after the Turkish invasion of the island in 1974, when the Greek inhabitants from the north's island were forced to migrate to the south. Although refugees continued some of the traditional customs, including music, several new kinds of music began to be heard as a result of the mass media, which promoted international pop hits and contemporary Greek songs ("laika") (Giorgoudes, 2000: 1031). In addition, emigrants from Cyprus now living in United States, Australia and England continue the Cypriot musical tradition using new instruments such as synthesizers, electric drums, new lyrics relevant to their new lives and sometimes even English words (Giorgoudes, 2000: 1032). Therefore, it seems that emigrants approach and adjust the tradition within their own environment and community, reflecting their life and problems, sometimes reviving the Cypriot folk music tradition. More specifically, the 250 000 Cypriots currently living in the United Kingdom sing the old tunes to which they add new texts, describing their feelings of homesickness and desire to return to their homeland. Many of their songs refer to the struggle for justice in Cyprus in the old tradition of "poietarides"; the professional-poet singers (Giorgoudes, 2000:1032).

1.4 Musical elements of Greek Cypriot folk music and dance

The next section will focus on specific identifying musical elements of Cypriot folk music including its melodic character and compound rhythms, which are similar to those of Greece, and its dance component.

1.4.1 Rhythm

As in many other cultures, Cypriot folk music is closely linked to dance. The most common and basic rhythms are compound time signatures such as 5/8 (“pentasemoi”), 7/8 (“eptasemoi”) and 9/8 (“eneasimoi”), but the folk music also includes simple rhythms such as 2/4, 3/4, and 4/4. Moreover, the various rhythms used within the various folk dances that we come across are the “Kalamatianos”, the Cretan, the Cypriot-“Zeimpekikos” rhythms and the “Syrtói” dances. See Appendix A for an analysis of Greek Cypriot folk rhythms and some examples of the main compound rhythms.

1.4.2 Melody

The melodies of Greek Cypriot folk music are based on modes and scales that are found in ancient Greek and Byzantine music. Traditional Greek Cypriot folk music is widely influenced by the eight Byzantine modes (“echos”), and most melodies are based in the D mode (Dorian), which implies not only a set of melodic intervals, but also certain melodic phrases, endings and important notes (Giorgoudes, 2000:1029). However, there are also some songs that are based in the major and minor scales of Western music, foreign elements assimilated in Cypriot music. Moreover, Greek Cypriot folk music is differentiated into two types, vocal music and instrumental music.

1.4.3 Vocal Music

A rich variety of melodies that vary according to the theme of the song form the basis of Cypriot vocal folk music. Singers in Cyprus use traditional tune types (“fones”) as melodic models to create new songs with new texts, particularly in a genre of improvised couplets called “tsiattista”. According to Panicos Giorgoudes, ‘ “Akritikes” is a famous tune type for “akritika”, songs about the guards of the Byzantine Empire, and “poietarikes” is the tune type for the poems of “poietarides”, professional poet-singers’ (Giorgoudes, 2000:1030). Other tune types are used for a variety of songs such as children’s songs, marriage songs, religious songs, lamentations for the dead, traditional game songs, love and satiric songs. In addition to songs created from tune types, many songs have been imported and assimilated into Cypriot tradition through communication and cultural relations with Greece; these include “kleftika”, “mikrasiatika” and “nisiotika” songs (Giorgoudes, 2000: 1030). Moreover, Greek dances constitute the main dances of Cyprus as well, and most of these are taught as part of the school curriculum.

1.4.4 Instrumental music

Folk performers used to come to the towns to learn from professionals who played in cafes and at weddings. The most important Cypriot folk instruments that constitute a typical ensemble are the violin, the lute, the “tampoutsia” (like timpani)

and the “pifkiavli” (reed recorder), but today instruments such as the “accordeon”, “bouzouki”, clarinet and drums are usually added to the ensemble. The traditional way of playing the violin, the lute, the “tampoutsia” and the “pifkiavli” must be learned from relatives within certain well-known families (Giorgoudes, 2000:1031).

The violin is the chief melodic instrument of the Cypriot folk ensemble. According to George Averof, it was introduced in the 19th century by Serbian violinists who were visiting Cyprus for musical events (Averof, 1985: 86). Good players, such as Yiannis Yiannoudis, were not only good performers but also good teachers. The teacher plays and his pupil listens and tries to copy him. ‘There are no books, no score-sheet, no theory, just the pupil’s determination to learn the violin (“vkiolin”)’ (Pelloponesian Folklore Foundation, 1988: 16). This shows that the traditional way of learning folk songs on a folk instrument was by oral transmission.

The lute (“laouto”), a combination of guitar neck with lute body, is nowadays purely an instrument of accompaniment to the violin. The lute used in Cyprus has four double strings (C, G, D, A). Although old-time lute players used to accompany the violin with melodies, recently - since the Second World War - they have begun to employ chords of western harmony. Moreover, in earlier times the lute also functioned as a melodic instrument and leading lutanists used to play entire melodies very skilfully. Sadly though, all the old leading lutanists still alive in Cyprus abandoned their profession long ago (Annoyakis, 1985: 32).

The “tampoutsia”, a sieve - like instrument made from a thinly stretched goat or lamb skin, is often used to accompany the violin and the lute, but also to emphasise the rhythmic accent of motives in dance. It was common to hear the “tampoutsia” playing solo to accompany singing or dancing at weddings and other festivities until the inter-war years. However, today the violin and lute have taken over the “tampoutsia” and as a result the “tampoutsia” is now rarely heard. The “pifkiavli”, a single-reed vertical cane, duct flute, is the principal instrument of pastoral music in Cyprus usually played solo by the shepherds. It has six holes in the front and one behind and it is made of reed.

1.4.5 Dance music

Of great importance are the various solo dances, such as the dance of scythe, of the knife. Moreover, the main types of Cypriot folk dances are “Syrtos”, “Kalamatianos” and “Zeimpekikos”. However, the most important Greek Cypriot folk dance is the so-called “Antikristoi”, face-to-face dances of male and female suites. It requires much skilfulness from the musicians and much dedication from the dancers. Various folk groups today promote and attempt to systematically preserve Greek Cypriot folk music and dancing, not only locally but also abroad. Some of the groups that are most widely known in Cyprus are “Sykaly”, the “Limassol Folklore Society”, the “Paphos Folklore Society” and the Cypriot Folklore Society “Hercules”.

1.5 Greek Cypriot folk music inside schools

1.5.1 *The music curriculum*

Professor David Aspin (Plummeridge, 1991: 150) comments that:

...the arts give us a point of reference and a sense of identification with our society and its culture, an awareness of our roots.... they [the arts] enable us to transcend the pragmatic preoccupations of the struggle for existence, to dignify our lives and beautify our surroundings, to add innumerable possibilities of vividness, intensity and personal enrichment to the existence of all.

Arts education can be the source of enhancing the identity of a nation and its culture. A similar view is also evident in the Cypriot educational environment, since music is considered as an important aspect of a child's general education and aesthetic enrichment (Stavrides, 1988). It is also recognized as a worthwhile lesson that contributes much to child development. There have been attempts to reform the curriculum of education, including music, in Cyprus. According to Michael Stavrides (1988: 42), school music should not be thought of as primarily a subject to be taught, but as an aspect of living to be experienced, something to be made rather than to be talked about. Today's music teachers in Cyprus attempt to organise

their lessons in such a way as to give every student the opportunity to participate actively and to learn aspects of music theory through practical work.

With the child-centred view the teacher takes up the role not of a transmitter of information, but more of a facilitator, a consultant who contrives situations that encourage individual development. Therefore, the teacher provides students with every opportunity to explore, to discover and to experiment with sound through various creative activities that are relevant to individual potential and development. The children do most of the work and develop musical concepts through different activities.

The main musical styles taught in the primary schools of Cyprus today are Greek Cypriot folk music, Western classical music and various ethnic musical styles. However, musical styles such as pop and rock music or even jazz, which are now quite commonly taught in the English music educational system, are not commonly used in the Cypriot music classroom.

1.5.2 An overview of its applications in schools

There are music education theorists, such as Charles Plummeridge (1991: 45), who argue that : ‘Music should be a range of meaningful experiences concerned with the promotion of its tradition and continuing evolution as well as enabling children

from all backgrounds to reach their fullest potential in the subject.’ In this view, well-organized activities of the music curriculum such as singing, playing instruments, creating and recreating music, listening to and reading music in a teaching situation, give the child all the opportunities to investigate, to enquire and to experiment with music.

Through these activities children explore music, recognise the means of expression and develop their musicality. Moreover, such activities provide children not only with different skills, but also knowledge, which is another factor equally important in the development of responsiveness to the artistic qualities of sound. Furthermore, children must be guided through their aesthetic growth to develop an awareness of the constituent elements of music, which are rhythm, melody, harmony, form, expression, style, social interaction, listening skills and others.

These activities form one of the goals of the music curriculum of the Greek Cypriot primary education system; another primary objective is:

Children must learn about Greek Cypriot folk music (folk music and Byzantine chant), respect and love this kind of music, understand and recognise its role and value it at present and in the future, and also conserve and enlarge it. (Ministry of Education and Culture, 1981: 195)

It seems fair to assume that this objective is the result of the history of Cyprus and the struggles of Greek Cypriots for survival and freedom. Therefore, it is a statutory requirement that children not only love and respect this musical heritage, but also, importantly keep it alive and transmit it to the next generation.

Furthermore, as part of music education in the primary curriculum, folk music is taught not only on its own but also in combination with other subjects. As previous research has shown (Economidou-Stavrou, 2006), music seemed to be one of the children's least favourite school subjects. This is a very important aspect for the current research, as it will examine why this phenomenon in the education system of Cyprus is caused and how is this dealt within the aspect of musical styles.

However, children seem to enjoy combining subjects such as dance, art, literature, history, and Greek with music. Sometimes teachers will even team up and organize projects that combine folk music with other subjects that are closely linked to it (Economidou-Stavrou, 2006). For example, the title and fundamental idea for one of the two yearly celebratory programmes (one during Christmas time and the latter at the end of the school year) that must be presented at school could be a folk theme, where children and teachers might use ideas from literature, history, dance, Greek poetry, art in combination with the folk music.

From my personal experience, I vividly remember that when I was in the sixth class at Ayios Andreas primary school in Nicosia, we used a folk tale as the main theme for our year-end celebratory programme. The basic theme was placed in the French

period in Cyprus, 1192-1489, when Cyprus was given to Guy de Lusignan (French King in Jerusalem) by King Richard the Lionheart. The celebration focused on the most famous folk song of that period, “Arodafnousa”, in which Peter I, the French King of Cyprus, expresses his love for Arodafnousa, a beautiful rich Cypriot girl, while his queen Eleonora also conveys her great jealousy of Arodafnousa. This celebration was presented like a small theatre show with music and dancing, with all the students dressed in period costumes. This is an example of music interacting with other subjects of the curriculum and the use of music as an aid to teaching other subject skills.

Children seem to enjoy playing and performing folk songs during the classroom period, as well as in school events (Stavrides, 1988). They even sing or play traditional songs or games, and they are fond of the rhythmical and humorous characters as well as the sad or romantic ones. Besides learning Greek Cypriot folk music as part of a school subject, the children also learn to appreciate their traditions and musical inheritance, and they seem to enjoy this music, especially folk songs with funny lyrics such as “Vaitsivitsello” or “Vraka”. Of course, it is up to the teacher to make the students appreciate it as something valuable and yet modern as part of today’s everyday life.

Folk music has long been a part of the school music curriculum, but several teachers affirmed that it has been taught more intensively since the Turkish invasion in 1974 (Pelloponesian Folklore Foundation, 1988: 24). After 1974, Greek Cypriots

felt the need to teach folk music more consistently, because this was a way of preserving and enhancing the nationalistic identity of Cyprus. Specifically, music teachers strongly believe that teaching folk music is their “weapon” against the Turks (Pelloponesian Folklore Foundation, 1988). Teachers in Cyprus consider teaching folk music to be very important and necessary, because it is their treasured culture, tradition and civilization; it is a way in which children can learn about the customs and old traditional ways of living and thinking. It is a way that enables them to understand their heritage creations and their roots, to enrich their aesthetic criteria about music and arts and to make comparisons with other kinds of music such as pop, rock, classical. Last but not least, through folk music exercises and various folk workshops, music educators believe that children can realize the value of two important musical dimensions: improvisation and composition (Stavrides, 1988).

However, one of the main reasons for teaching and preserving the Greek Cypriot musical folk inheritance is so that children do not forget the Turkish-occupied areas. Moreover, many folk songs refer to villages that are currently under Turkish occupation, as well as to these villages’ customs. This is a way of helping children to imagine the life that their ancestors used to have in these villages and places before the invasion. A representative example, which refers to the village’s customs, is the folk songs associated with village weddings.

Another reason that folk music has been taught more intensively since 1974 is because the government began to publish music books for use in the primary schools and as a result the educational model became more organized. The government books included classical music, Greek songs and also a selection of Cypriot folk songs (Ministry of Education, 2000: ii). Moreover, there has been a significant increase in resources such as compact discs, videos and cassettes for teaching folk music visually and aurally, due to the government publication of original folk recordings, such as Kallinikos' collection or the Pelloponesian folklore foundation's discography. However, prior to the government textbooks, Greek Cypriot folk music teaching depended on the individual teachers' willingness and interest. Some sources such as books by Kallinikos (1951) and Tobolis (1966) were used then. However, it was more difficult to find the musical material from various resources, because teachers did not have easily available government-published books for folk music by the government, but only privately published and therefore quite expensive books. Moreover, teachers had the freedom to select any kind of folk music they wished to teach.

The government books published since 1974 provide the music teacher with general guidelines and a range of Cypriot folk and other songs to be either taught or performed for each class of primary education. These books offer advanced material, which is entwined with the aesthetic, emotional and psychological development of the child. They identify a range of activities for the music lesson, including singing, listening, music and movement, the use of class instruments,

reading and writing music and creative assignments that provide children the opportunity for self-expression, creative reflection and liberation (Kougialis, 1998: 5). Moreover, the state and the government supply these books (usually of sixty to one hundred pages each book) to the children free of charge, and thus they are widely disseminated.

The government books are regarded as a valuable help and a good teaching resource (Kougialis, 2000). Books designed for each class include the theme and aims of the lesson, procedures, various activities, the repertory of songs, as well as assessment tests (Stavrides, 1988). Importance is placed on the Greek Cypriot musical tradition. According to Theoklis Kougialis, a primary school inspector 'Our folk songs, Greek and Cypriot, represent the basis and core of the child's musical progression and the understanding of the basic musical theoretical concepts' (Kougialis, 2000: 5). Therefore, Greek Cypriot folk songs are used to teach children certain rhythmic and melodic elements that contribute to their overall musical education.

Although the curriculum provides music teachers with the main targets and subject material for each class, teachers can select the specific means to meet the objective concerned with the integration of Greek Cypriot folk music. In order to fulfil this aim of the curriculum, teachers could comprehensively adopt a model in which the sense of direction is determined by the overall aim of children's development as musicians. That could be, of course, through the process of children experiencing the task of being composers, listeners and performers.

Teachers use various sources for teaching Greek Cypriot folk music, but the most common resource is the government book, one for each class, (Ministry of Education,1985), which seems to suit many music teachers. Nevertheless, some teachers use compact discs, videos and cassettes, as well as the anthology of Greek Cypriot folk songs.

Individual teachers use a range of approaches and techniques to teach folk music to children in primary schools. Therefore, there will be teachers who are self-motivated and progress far beyond the familiar and standard curriculum, using their own resources and expertise, whilst there will also be teachers who just use the institutionalised and standardized method of teaching folk music, through the governmental sources. Of course, this will affect the way children experience and learn folk music, because if the teacher is enthusiastic, and provides with all the available information in a creative and lively way, the lesson will be more interesting to children as compared to the teacher who just provides children with the standardized knowledge of folk music in an organized and structured way.

Likewise, some teachers invite traditional folk instrumental players to school or they even organize visits to hear folk music events. Therefore, as mentioned previously, by and large the music curriculum is left to the individual teacher. The music teacher is the one that is going to organize the musical methods and ‘tools’ to teach Cypriot folk music to children.

1.5.3 Examples of Greek Cypriot folk music teaching in schools for classes A' to St'

Most teachers use more or less the same folk songs at school because they provide certain key musical elements such as melody, chords and rhythm that are included in the curriculum and which must be taught in each class of the primary school. In the Cypriot education system and inside the Cypriot elementary schools, St' refers to the highest class of the elementary school; the sixth class.

To begin with, from the first (A') class with the youngest children (age six), most teachers use the song titled "Allaili" to provide to children with some of the main musical elements of the curriculum that need to be taught, such as rhythm values or melody. Teaching the lullaby song "Allaili", children learn the notes B and A as well as the crotchet and the quaver, which are the key elements to be learned in the first class. The fact that this song combines the notes B and A, and the crotchets and quavers makes it a favourite among teachers as well as children who find it enjoyable and simple to both play on their recorders and sing.

In the second (B') class (children aged 7-8), the song that is chosen is one that is based on an easy phrase, which begins with D and is repeated four times. By using the "Vrehei-vrehei" folk song, teachers are able to revise the notes B, A, G and E as well as the rhythmic elements of crotchets and quavers, and also to introduce the note D.

The song that is most commonly used in the third (C') class (children aged 8-9) is the lullaby "Ayia Marina". Although many children already know the song, because their mothers sang it to them as a lullaby, it is used because it introduces the compound rhythm of 5/8.

As previously mentioned, one of the most common rhythms in many Cypriot folk songs is the compound 5/8 rhythm. Although this time signature is quite difficult for someone unfamiliar with Greek Cypriot folk music, Greek Cypriot children find it easy, because as an inherent element, they learn it subconsciously from early childhood through dance; it is idiosyncratic of Greek Cypriot folk culture. Although this fairly difficult compound rhythm is not introduced to countries such as the United Kingdom, it is amazing how teachers introduce elements that are Greek Cypriot in a European conception of music. Therefore, while the basic ideology is European, the material is Greek Cypriot. The globalisation of education, the development of mass media and various kinds of communication have resulted in the interaction and influence of European ideology in the Cypriot education system (Pieridou-Skoutella, 2008: 68). Cypriot music educators accept new approaches to teaching, but they use the Greek Cypriot folk material in their classes in order to keep their identity and autonomy in the face of globalisation and assimilation by different cultures.

Furthermore, this song is based only on crotchets and quavers, which are already familiar to children. The only other element that this song provides, which is new for children, is the rhythmic feature of anacrusis. The teacher provides children with a range of compositional exercises to help them understand that the first bar together with the last bar must give the correct time signature.

In the fourth (D') class (children aged 9-10), the main musical element that must be taught according to the music curriculum is the rhythmical concept of semiquavers and "vaitzivitsello" is the folk song used to introduce this notion. Children love to sing it, because it is a humorous song with funny lyrics. Furthermore, it is easy for children to play it, because of its repetitions and binary form.

Up to this stage, children are able to play all the notes of the first octave on the recorder, but in the fifth (E') class (children age 10-11) and according to the curriculum, children must learn three basic rhythmic elements. For the purpose of this objective, teachers utilize the familiar humorous song called "Tillirkotissa".

This song was actually composed when Turkey occupied Cyprus and the lyrics are difficult to understand. This was done on purpose in order to prevent the Turkish from understanding what the Greek Cypriots were actually singing in the song (Zarmas, 1993). It is interesting how the teachers present this song with its ideological and political implications simmering the background. This folk song is used not only because it is a very well-known and humorous one that enhances the

interest of the children, but also because it has easy modulations and some repeating small phrases which help children to learn it quickly and in a straightforward manner.

Finally, in the sixth class (St') class (children aged 11-12), besides being able to play all the notes of the first octave on the recorder, children also learn the concept of accidentals, as well as the characteristic interval of the augmented second (a very common element in Greek Cypriot folk music). The marriage song is used for this objective, because it introduces the augmented second by using F# and Eb and it uses simple rhythmic elements such as crotchets, dotted crotchets and quavers, which make it easier for children to perform. Therefore, it is interesting how teachers use folk music to teach elements of music theory. The Ministry of Education (1981) has created a didactic process for teaching western European music using traditional Cypriot folk music as a tool in this objective, rather than treating Cypriot folk music and its aesthetics as a primary goal. In addition, this folk song is also a woman's Cypriot folk dance called "tritos antikristos", which means "third face-to-face dance".

1.6 Greek Cypriot folk music outside schools

Music is increasingly becoming a prominent part of students' lives outside the school environment; it becomes an integral part of their world through their everyday activities and interests (Pieridou-Skoutella, 2008). Music is disseminated

by the media, via the radio, television or internet on a daily basis and its vast exposure is even easier with all the technological advances in digital music systems such as i-pods, mobile phones, cds, dvds, mp3 players. These devices have made listening to music cheap and available everywhere at all times and today many people listen to music whilst driving, cycling, jogging, studying, working or travelling by plane, train or bus (Chamorro-Premuzic & Furnham, 2007:176).

As North, Hargreaves, and Hargreaves (2004: 42) noted:

... people now actively use [music] in everyday listening contexts to a much greater extent than hitherto. They are still exposed to music in shops, restaurants and other commercial environments without active control: But they also control its use in the home, in the car, while exercising, and in other everyday environments...Music can now be seen as a resource rather than merely as a commodity.

Therefore, the context of listening to music is expanding and changing very rapidly in this digital and globalised world. Music listening or making can take place informally in any context these days, as well as formally. It is an established fact that music can serve multiple societal functions as well as being central in most people's daily lives (North, Hargreaves, and Hargreaves, 2004). To be specific, most traditional and folk musics of the world are learnt through enculturation;

listening to and imitating the music in a specific context and community. However, does this happen with Greek Cypriot folk music and Cypriot children?

To answer the above question, it is fundamental to examine Greek Cypriot folk music outside the school, where folk music is not written and westernized in the government books, but performed in its genuine oral tradition. How do children perceive Greek Cypriot folk music outside school? Does their musical training at school affect their liking and appreciation of Greek Cypriot folk music outside school, during a social event? This takes place on different occasions, but one of the most popular events is the village wedding, as previously described, where Greek Cypriot folk music finds its full expression.

Outside school activities at which Greek Cypriot folk music is performed include: Christian name days, religious festivals, Christmas and Easter days, lullabies, various traditional games and many others. Moreover Greek Cypriot folk music accompanies various dances such as “sousta”, “zeimpekikos” and “tatsia”, which are often vital part in many of these activities. These are only some of the activities where young children are introduced to Greek Cypriot folk music; since it is as much a part of the children’ lives (especially the ones that live in the villages), learning it at school must be a very different but familiar experience. Observing children’ views and attitudes about national Greek Cypriot folk music performed outside the school in comparison with folk music taught inside the school may provide an in-depth examination of the way the children react to these two different

experiences. As Greek Cypriot folk music outside school is performed in its most natural way compared to inside the school where children are obliged to perform or listen to folk music, the experience outside school might prove to be more enjoyable and engaging for children. This hypothesis will be further examined in Study B (Chapter 5) through the semi-structured interviews addressed to students, teachers and music inspectors.

1.7 Summary

This brief review of the music curriculum for each class of the primary school, which includes a wide variety of musical activities such as performing, composing and listening, reveals that folk music is highly important in the elementary education curriculum. Greek Cypriot folk music is treated as a central basis for aural training in music education. All music teachers must provide their students with a repertoire of a variety of folk songs. Folk songs are introduced and they are the music of choice because their tunes are the most familiar, most accessible, and are within the capabilities of young children to perform and are more accessible to them.

Specifically, most traditional folk tunes are simple, limited in range and rhythmically relatively straightforward; thus, they are suitable for beginners on any instrument. Although most of these folk songs were not composed especially for

children, they can nevertheless appreciate these folk songs at different levels and identify with them in their own way. One of the fascinating things about folk songs and dances is the way they elicit a response from children of all ages. Folk music has its own disciplines, its own background and is accessible to most people emotionally and technically in a way that no other branch of music is. As children grow up, teachers observe that their appreciation of folk music will deepen and increase, and by introducing it early, children are fostering a foundation that will continue to increase in value throughout their lives.

Taught folk music is like being taught our identity, which in the ideological climate of Cyprus today evidently seems to be an essential part of its primary education. As Hargreaves and North commented (1999), the significance of the sounds is important but it is the way in which individuals instil them with musical meaning in various cultural and social contexts that makes the sounds into music. Individuals listen to music for a variety of reasons and it is apparent that music serves many functions in life; that is true in this case, Greek Cypriot folk music. Therefore, a comparison will take place in Chapter 5, between Greek Cypriot folk music inside and outside the school environment.

CHAPTER 2

THE DEVELOPMENT OF STUDENTS’ MUSICAL STYLE PREFERENCES

In today’s world, deciding what music to listen to is a significant part of deciding and announcing to people not just who you “want to be” ...but who you are.

Nicholas Cook (Music: A very short introduction, 1998:6)

2.1 Introduction

Music is ubiquitous and prevalent in people’s everyday lives. Billions of people, men and women, listen to music every day to either reflect on their own psychological state or to even define their own identity, as Cook (1998) suggests in the aforementioned quote. Today, most social networking websites (facebook, myspace, twitter, etc.) ask you to define what types of music you like whilst registering to these websites. It seems that musical preferences denote a lot about people’s character and identity. To support Cook’s view further, Rentfrow and Gosling (2007: 306) suggest that ‘individuals actively solicit information about others’ musical preferences in order to learn something about them; witness, for example, the numerous online dating services that ask users to list their favourite styles of music, or the common cocktail-party challenge to list one’s all time top-10

records. The prevalence of such phenomena suggests that the music people listen to may reveal something about who they are’.

Music is considered by Longfellow as a universal language of mankind (quoted in Nettl, 2005: 42). It is a means of communication that ministers to the intellectual, the emotional and the spiritual in the individual human being. There is a sharp distinction between music as a universal language and music as a tool for communication. According to Titon (2009:4), ‘music is not a universal language in the sense that everyone understands what music means. People in different cultures give music different meanings.’ Although music develops human intelligence, it cannot just be accepted as simply another natural and universal language (Sloboda, 1985), but it can be said that it shares some structural similarities with language which can be constructed in hierarchical relationships by the listener. In addition to this, Patel (2005:12) argues from a cognitive neuroscience standpoint that ‘like language, music is a human universal involving perceptually discrete elements organized into hierarchically structured sequences’. Whilst Geringer and Masden (1989) speculated that rhythm, pitch, tone quality and loudness form a hierarchy which listeners perceive and respond to in music, Doane (1989) argues that pitch, dynamics and rhythm might be another possible hierarchy of musical elements. The various components of music such as pitch, dynamics, and rhythm are considered very important aspects of how listeners understand music. According to Hargreaves and North (1998), the environments where music is heard and the personal characteristics of each individual listener are very significant during the process of perceiving and liking music.

According to Cook (1998: 4-5), music can be defined as ‘humanly generated sounds that are good to listen to...because music and its associations vary substantially from place to place, it functions as a symbol of national or regional identity’. Music has long been valued and appreciated for a variety of reasons in different cultures throughout history, since primitive times, and it will always be considered as a fundamental and essential component of human life. According to Titon (2009:4), ‘every human society has music. Musical situations and the very concept of music mean different things and involve different activities around the globe’. Music is vital and intrinsic to mankind’s world and it contributes to creative thought and action as well as to understanding cultural values. It is the product of a particular time and place’ (Cook, 1998:18).

How do people communicate using music and why? Who and what is involved? Where is communication occurring? These are parameters that are encompassed within musical communication. ‘Different sounds become musical when people collectively imbue them with musical meaning, and an important aspect of this is the social and cultural context within which those sounds exist’ (Hargreaves, MacDonald & Miell, 2002:2). Music dates back thousands of years to when Pythagoras explored the sounds and sequences of chords, and associated music with mathematics to create the theory of “music of the spheres”. Moreover, music was considered very important and it was an art that included in many religious activities in Greek mythology; Apollo was considered to be the God of music.

The diversity and variety of different musical activities, the meanings assigned to music and the emotions experienced while listening to music are evident. Responses to music are aspects of human behaviour that are examined in more detail. It is impossible to experience life today without music being an important or a powerful element. On this specific note, Nietzsche has said that 'without music, life would be an error' (Nietzsche quoted in Liébert, 2004: 3).

Music is expected by people and societies to fulfil completely different functions in different situations, and listening to music is a part of daily life that can take place while working, talking, shopping, eating, driving and many other activities. It was found that approximately 40-50% of a person's everyday life in various contexts involves music, whether as passive listening, accompanying an activity or in a more active participation (Sloboda et al., 2001, North et al, 2004). These two British studies were both examining the uses and functions of music in everyday life. The music used in restaurants, shopping malls, elevators, lobbies, airports, underground tube stations and hotels is becoming prevalent in peoples' daily and social lives; music is indeed virtually unavoidable, whether it is background music or something chosen by individuals or groups of people.

The rapid social and technological innovations that occurred over the last decades, including the modern ways of communication, the advancement of the mass media, especially musical television channels and the radio, the growth of the internet and various download music programmes are all very evident at the present time. The

majority of people nowadays (especially in the West) engage in and are equipped with a range of several modern methods and low-cost technologies such as mobiles, palm-held devices, interactive televisions, i-pods and mp3 players, which all contribute to making music as widely available and portable as possible and an easily accessible product (Lamont & Heye, 2010). Frith (1996: 236) comments that 'music has become entirely mobile: it can follow us around the house, from living room to kitchen and bathroom; on journeys, as "in car entertainment" and "the walkman effect"; across national and political boundaries in and out of love and work and sickness.' More specifically and importantly, the internet has become a primary information music source (websites such as myspace, YouTube, iTunes, facebook, twitter and others are very popular for promoting music) and it is an increasingly vital tool in people's everyday routine, especially for adolescents. In the last twenty years music is being produced, distributed and consumed at an extremely fast pace, so that it has become a commodity and a soundtrack to everyday life (Hargreaves & North, 1998). All these changes, along with sound reproduction technology, as well as the digital revolution, signify that many more people are able to afford and access music, and this in turn results in a world and society of musical pluralism.

Listeners all over the world can become thoroughly familiar with any style of music they choose to listen to, at any time and place. Listening to music is generally defined as an everyday activity in which individuals engage in different ways, with different degrees of involvement and for different purposes (Boal-Palheiros and

Hargreaves, 2001). The three main ways in which people can engage with music are composing, performing and listening: listening is the focus for this thesis. This is because it is considered to be a valuable musical activity as well as the one that is mostly used by people rather than any other musical activity. It greatly affects individuals and that is highlighted by many musicians, music educators and psychologists. Music is an art that often underscores emotional experience in various contexts such as in the theatre, cinema, at home watching television (advertisements), restaurants, and shops. Through music and listening people share emotions, they socially bond and emotionally develop. However, how do listeners choose what to listen to? Why do they choose a specific musical piece or musical style? All these are issues related to listener's musical preferences and generated a research interest in investigating the issue further.

This thesis investigates the musical preferences of Greek Cypriot listeners from the age of eight to sixteen. This research takes place in Cyprus, and the exploration of the literature on educational or musical studies that have previously taken place leads to the conclusion that the musical preferences of Cypriot students have not yet attracted much attention by researchers. And yet, musical preferences and tastes have long been debated and researched by theorists and researchers in such diverse fields as aesthetics, sociology, psychology, music and education, in the United Kingdom, the United States and in other countries.

This chapter will begin by defining musical preference as well as musical style, since these concepts are considered to be the foundation of the literature review. Developmental trends in and theories of musical preferences will be outlined and reviewed next, considering age as a particularly important factor. It will then thoroughly examine various cultural and social-psychological determinants of musical preferences, reviewing a considerable number of different research studies that have been carried out. Specific determinants such as the inside/outside school environment, and individual differences between listeners will be further examined as they form a core topic of this thesis. Since some of these research studies are associated with listening experiments and questionnaires, this chapter will include an outline of some listening studies.

2.2 Definition and use of terms

2.2.1 Musical style

The new sound-sphere is global. It ripples at great speed across languages, ideologies, frontiers and races. The triplet pounding at me through the wall on a winter night in the north-eastern United States is most probably reverberating at the same moment in a dance-hall in Bogota, off a transistor in Narvik, via a juke-box in Kiev and an electric guitar in Bengazi.

George Steiner (1984:433)

Thinking or talking about music, or even discussing any activity with or about sounds without referring to categories such as kind, type, genre, style, or to metaphors like field, area, space seems somehow very difficult. A number of labels have been applied in reference to the various types of music; musical style is considered to be one. The various labels used to define these categories of music include types, genres, labels, styles, categories, clusters, varieties, kinds, and these labels may be used interchangeably. However, the two labels that are most widely used in literature are genres and styles. Some authors treat the terms genre and style, as the same, and state that genre should be defined as pieces of music that share a certain style or "basic musical language". Fabbri (1999: 7) defines style as 'a recurring arrangement of features in musical events which is typical of an individual (composer, performer), a group of musicians, a genre, a place, a period of time' whereas genre 'is a kind of music, as it is acknowledged by a community for any reason or purpose or criteria, i.e., a set of musical events whose course is governed by rules (of any kind) accepted by a community.' Moore (2001:243) suggests that both terms genre and style are concerned with ways of erecting categorical distinctions of identifying similarities between different pieces (songs, objects, performances even, 'texts'), but the initial unresolved question is whether the similarities thereby identified existed on the same hierarchical level or whether some were subordinate to others.

Steiner suggests that any kind of music can become global through various cultures, and he specifically refers to pop and rock as a "universal dialect" of youth. He claims that music in today's world can be disseminated with ease, and he uses as an

example the triplet that travels through various means in different contexts and locations of the world. Musical styles are usually associated with a particular geographical region or historical period. On the other hand, as Steiner points out in the quote at the start of this section, this is not always the case when considering the globalisation of musical styles in today's worlds. Various questions arise from this discussion, such as: 1) Are location or period criteria for creating a musical style? 2) How exactly are musical styles created and developed? 3) Why are musical styles important?

To begin with, an attempt will be made to explain why musical styles are important. Musical style can be very problematic. To tackle this, a small overview of different categorisations will firstly take place. 'Category' originated in philosophy and was first established by the Greek philosopher Aristotle (1997), and was then introduced by Immanuel Kant (1788), and is now widely used mainly by cognitive psychologists in modern times. The concept has had various definitions over time, but attention will be focused to the cognitive psychological interpretation.

Categorisation is a vital and necessary process of human cognition, whereby the world is divided into various clusters that classify objects, events, and ideas according to a set of common relevant features. As human beings, the ability to categorise provides us with the structuring and organising not only the world and life, but it also enables the processing, remembering and integrating of new information. This allows attention to be focused on details, so that new objects or items may be observed in a more effective way.

Much of the discussion amongst researchers (cognitivists, philosophers) appears to be about the criteria used to define these categories: many seem to agree that categories are classes of objects and events that humans create to reduce the complexity of the empirical world. According to this view, people are able to think just as they are able to create categories: otherwise, they would be lost in the details of infinite multiplicity. Therefore, as an important aspect of psychological cognition, categorisation is usually achieved through knowledge, thus categories can be called as “pointers of knowledge” (Cognitive Psychology and Cognitive Neuroscience, 2010). Knowledge enables people to distinguish certain things in various categories; if there is no certain level of knowledge, categorisation may not be applied properly. People behave differently towards various and diverse kinds of things in daily life and different categories are created in this way; it is the *raison d'être* for distinguishing many aspects of human life.

Categorisation is nowadays an essential part of everyday life, and category labels are used in practically all aspects of life. For example, supermarkets organize their products according to categories such as dairy products, vegetables, fruit, meat, and many others. Another example is the film industry, which presents films in different genres like comedy, drama, action, adventure, animation, horror. Categorisation is an extremely necessary and inescapable part of daily life; without it life would be chaotic. Different musical and national cultures have developed various categories through an extended period of time. According to Fabri (1999:1) ‘while categories like “genre” or “style” seem to be used mainly to “put some order” and reduce the

overall entropy in the musical universe, sometimes they seem to create even more disorder and confusion.’ In addition to this, Shuker (2002: 149) supports the idea that ‘genres defy static, academic definition independent of those making and listening to the music. Each entry includes reference to the historical development and musical characteristics of the genres, its other stylistic attributes, and some of its main performers.’ Moreover, Moore (2001:432) suggests that both terms, genre and style, are concerned ‘with ways of erecting categorical distinctions, of identifying similarity between pieces (songs, objects, performances even, “texts”)...’

The term style can be generally used to refer to any form of art, such as architecture, fashion, music or painting. Style is an essential framework for categorization, not just in music, but any form of art (Tekman and Hortacsu, 2002). In order to categorise, a combination of distinctive features of literary or artistic expression, execution, or performance must characterize a particular person, group, school or era. In the arts, and especially in music, a historical period and geographical region can be used sometimes as a criterion for categorising music. On this issue Temperley comments (2004: 313):

Style, as the term is generally used in musical discourse, refers to what is common or consistent across a corpus of music. Styles are generally associated with a particular historical period and geographical region, but this is not essential; it is perfectly possible for someone living in Hong Kong in 2003 to write something in Baroque style....historical

musicology and ethnomusicology have focused on the way musical styles are shaped by their aesthetic, intellectual, social and economic contexts.

Although a geographical region and origin is used sometimes to define music genres, it is not always appropriate to do so, because nowadays musical styles are universally accessible (Knowles, 2013). For example, someone living in South Africa may be able to compose a piece in the serialist or classical style. If geographical categorisation of genres is put forward, this geographical region will probably include many sub-genres. In addition, Temperley (2004) further suggests that a number of phenomena in musical styles can be explained by the idea of communicative pressure. Music has been characterized by its overwhelming pluralism, and contemporary music (this refers to electronic music or music that entails a fusion of styles) in particular can be seen as a challenge to various categorisations in an attempt to label it.

Over the past century not only has music production greatly increased, but new genres and sounds have also been created. Radio plays an extremely important role in the music market, since recorded music can be promoted and audiences can become familiar with new genres. The first all-day television network that was only music-based, MTV, was created in 1981 and this was a determining moment for music, its dissemination and the exposure of new pieces and genres. Furthermore, new technology expands the market for music and many record companies all over

the world employ most of the new technological advances, like the new digital formats. For example, in the UK, figures show that in the first three months of 2006, sales of digital downloads of songs were 152% up, revealing that the UK industry is embracing digital downloads quicker than expected. According to Miles (2006), despite the impressive gains in digital downloads, during the first three months of 2006, 27.9 million artist albums were sold through the widely predicted demise of the compact disc. Another way that provides easy accessibility to music, which individuals can even download for free, is e-commerce sites like MySpace and Facebook, where artists can promote their work by uploading their latest pieces and advertising their concerts through their blogs.

As the music boom continues to grow at an exciting pace, more diversity is evident in music and music can be endlessly broken down into smaller and smaller categories. The digital revolution is also evidenced by the popularity of the many portable digital music players, such as the iPod now available. Each individual's musical library can be easily accessed at any time, at any place during any activity from jogging at a park to eating in a restaurant. People expand their knowledge of different categories of music in this way, thus a fusion of some of those musical categories may exist, creating a new one, or a slight differentiation of a category may cause the creation of another. This may result in completely new categories emerging from a combination of sub-categories. This explains why it is very difficult to decipher the key features of each category. In the case of main popular music genres, the diversity of genres is evident and it is a perplexing matter to

provide an acceptable agreed labelling of music. This includes rock, rock'n'roll, pop, reggae, rap, dance music and heavy metal, to name but few.

One of the main problems related to the grouping of music into categories is that it is a subjective process. Listeners interpret and understand - and therefore categorise - an artist in their own way and according to their own criteria. It is significant to take into consideration at which audience this music is aimed, and how the individual understands music. This means that some categories can be quite vague. For example, Led Zeppelin can be labeled as heavy metal, hard rock, classic rock, folk, or blues, depending on one's interpretation. Moreover, artists' styles change with time, and so it may prove very difficult and complicated to group various artists into a specific generic genre or sub-genre. In addition, the music industry itself is inconsistent in the way it labels genres and styles, because of its various consumers and the media. It becomes an ongoing, changing and perplexing issue. For example, genres like space music, new age music and relaxation music are genres that are still evolving.

McLeod (2001), for example, researched the genres and sub-genres in the electronic/dance communities, and argued that the various and numerous sub-genres are created within this genre on a yearly basis. This can be attributed to various influences such as the rapidly evolving nature of music, the accelerated consumer culture and the synergy created by record company marketing strategies, and music magazine hype. He further argues that electronic/dance sub-genres are invented

literally on a monthly basis and that the electronic/dance is a metagenre, an umbrella for a broad variety of musical styles. This is obvious in everyday life, more specifically, when individuals visit the record stores, the electronic/dance stand or label divider on the shelves stocks a variety of many different music subgenres. These subgenres are grouped together in order to serve various consumers who share similar interests in music. Frith (1996:89), discussing musical categorisation and focusing on popular music, suggests that ‘popular music genres are constructed and must be understood as a commercial/cultural process’.

Many researchers have attempted to define musical style. For example, LeBlanc (1979) defines generic styles as broad stylistic categories used to specify identifiable types of music within the concert and popular music traditions. However, is this always the case in order to define musical styles? According to Merwe (1989), however, to be precise, a style of music must have a characteristic manner of presenting musical elements such as melody, rhythm, harmony, dynamics, form and other elements or must share the ‘basic musical language’. Meyer (1989:3) defined style as ‘...a replication of patterning, whether in human behaviour or in the artefacts produced by human behaviour, that results from a series of choices made within some set of constraints’.

Whilst Meyer created a list of principles of stylistic analysis in his theorising of musical style, Nattiez (1990), in his turn, proposed a hierarchical structure of contexts in which a work of music can stylistically be located and analysed. Meyer

and Nattiez both argue that the pattern replication which defines style occurs at a number of discrete levels in a system of hierarchic inclusion. In musical semiology, Nattiez (1990) represented the hierarchy of different stylistic strata in the frame of an inverted pyramid (See Figure 1).

Figure 1: Nattiez's (1990) pyramid of the hierarchy of stylistic phenomena in music

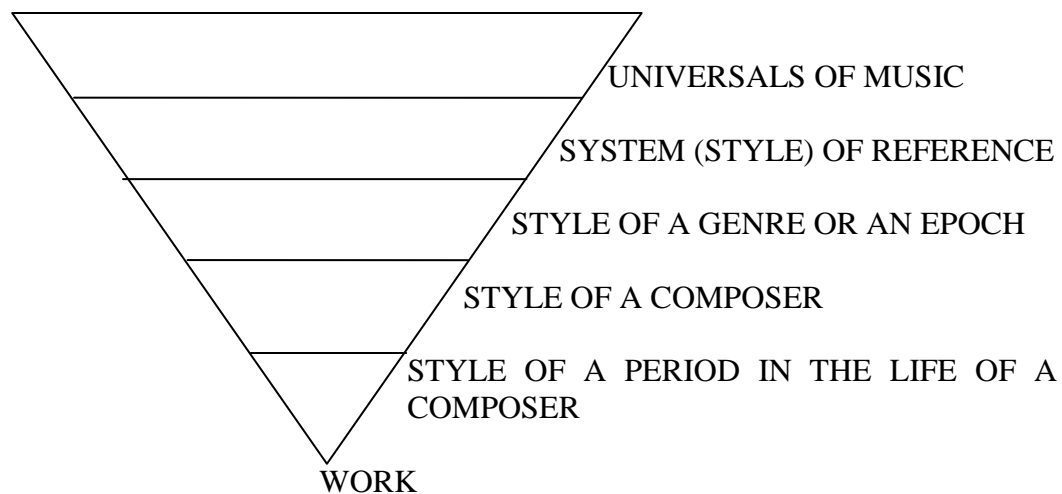


Figure 1 shows that the concept of musical style is illustrated by six levels of stylistic phenomena in the following taxonomy. The tip of the pyramid, which is the most precise level and the most culturally specific of the pyramid, consists of the composer's works that can be compared to others in the same group. With ascending levels, the stylistic relevance becomes more general. The second level is defined by the works of a group of composers; these works may refer to works from a certain period and belong to the same culture, for example, the Viennese school. Next in the upside-down pyramid, level three is the style of a composer at even a more general reference (for example the Russian style); whilst level four refers to the style of a

genre or of an epoch like the opera, lied. A work of music is then located in a system or style of reference, such as tonality; this is at level five of the pyramid. Finally at the bottom of the pyramid there are the universals of music, such as pitch. Although this model was introduced primarily for works in the Western “classical” tradition, it is still used and adapted in categorising and analysing a piece of music that is non-classical. Nattiez’s model is important for the current research as it shows how each piece can be stylistically identified and also shows how any work arises from a specific social context. This is also the case for any musical style, including Greek Cypriot folk music, for which the context of the time of its creation and performance may be crucial.

Each piece of music has some kind of structure and is stylistically dependent. Several studies have investigated the development of stylistic sensitivity. Musical stylistic sensitivity seems to be a fundamental part of taste and preference. Studies on this topic were carried out by Gardner (1973), Castell (1983), Tafuri et al. (1994), Hargreaves and North (1999) and Marshall (2001). Gardner was the pioneer researcher in this area and he has claimed that sensitivity to style within the arts is a pervasive feature in human development. He argued that even children have some ability to make stylistic judgements and this increases with age. Castell (1983) carried out a similar research to Gardner’s but with a few modifications, whereas Tafuri et al. in their study argued that it was more difficult to recognise different styles in neighbouring eras. Finally, Hargreaves and North (1999) considered that social and cultural factors exert a powerful influence on any potential cognitive

determinants of style sensitivity. These social and cultural factors will be explained in more detail in the next section. Marshall (2001) further investigated the determinants of response tendencies and contributed to a developmental view of emerging cognitive skills by exploring style sensitivity and its growth in children. Over the years many artists have produced numerous compositions, and many deejays have created many sets of music and they all somehow fit into various genres, sub-genres and styles. This literature review has generally revealed not an accepted or widely agreed definition for musical style, and some researchers use the terms genre and style interchangeably, whilst others differentiate them. According to Rentfrow and Gosling (2003), individuals refer to several aspects (or levels in the pyramid) when they describe what music they like, such as bands or artists, deejays, specific songs, sub-genres (for example vocal trance), genres (for example, house music), musical styles, regional genres (German music) or general musical attitudes (for example, relaxing music). The present thesis will mostly use musical style as the term for categorising music; sometimes the term genre may also be used in a similar way.

2.2.2 The concept of preference and musical preference

Knowledge of things alone gives a value to our reasoning, and preference of one man's knowledge over another's.

John Locke (Ariew & Watkins, 1998: 356.)

How and why are people different? How and why do people show preferences in music? How is preference measured? Preferences in everyone's life take place on a daily basis; this is how people perceive and respond to the world, whether it is a choice related to transportation, food, clothing, human relations, music or any other subject that may offer a variety of options. British philosopher John Locke suggests that knowledge gives us the urge to choose between alternatives. Here knowledge refers to a structured collection of information that can be acquired through learning, perception, experience or reasoning. Moreover, the freedom to choose and rank these alternatives can also be based on happiness, satisfaction, enjoyment, and utility they provide. On this subject, Plato in his *Laws* (1980) supports the idea that music must be judged by the pleasure it gives, but not the pleasure of any random listeners - he believes that the finest music is that which pleases the man who is distinguished in virtue and education. Therefore, in ancient Greece knowledge and education seemed to play an important role in what would be considered as accepted and fine music, and judges were assigned to listen to new musical works and decide whether it was of good enough quality to be listened to and experienced by the people.

In a more recent study in the United States, concerning demographics and musical taste, Zillman and Robinson (1994) found that adults who had been to graduate school were more likely to say they liked classical music than adults with college education. This shows that individuals who had acquired and obtained further education possessed an increased appreciation for more types of music when compared to adults with less education. Other studies (Van Eijck, 2001; Bryson,

1996) found that education is a predictor variable for increased appreciation of various musical genres, supporting the idea that education is an important factor in individuals' musical preferences. Gans (1974) supports the idea that some of the most important criteria for musical preferences are class position and social class, such as income, occupation and education. Therefore, it seems that education is an important factor in accounting for the variation of musical preference.

In 1966, Beatles were asked at a press conference in Tokyo:

Q: How do you rate your music?

A: We're not good musicians. Just adequate.

Q: Then why are you so popular?

A: Maybe people like adequate music?

(Maisel, 2007: 84)

The Beatles considered themselves adequate musicians at the time of this interview, although they were so popular and so admired by their fans. They suggested that people just seemed to like their "adequate" music, indicating that they judged their own work quite harshly. This shows that even if the artists consider their music as moderate, the audience's preferences or liking for their music is not affected in any negative way; thus, it cannot be considered as a criterion in affecting the liking towards a specific song or type of music. Empirical evidence showed that individuals' psychological complexity plays a role in liking or preference for musical works (Walker, 1973; Heyduk, 1975; Hargreaves, 1984). According to Eerola (1998), the less complex a Beatles' album was, the more popular it was with

the audience. However, that does not mean it had an enduring popularity or critical acclaim for the years to come. In contrast, the more complex albums by the Beatles, although they less well rated in the charts, seemed to have had the greatest degree of popularity since the 1960s. On the complexity of music and its effects on musical preferences, Hargreaves and Castell (1987) have produced evidence that an intermediate level of complexity seems to give a greater degree of liking; very complex or very simple music seems to be less preferred.

In addition, and to make a link with Plato's ideas and laws, the idea that listeners may like a piece of music simply because of its popularity and familiarity and not because of its quality is supported further here. Therefore, as Plato would suggest, some of the audience seems to consist of 'by chance' listeners, and new kinds of musical styles may be accepted and become popular in a very different, probably less demanding way. This is not to doubt the Beatles' legacy and world recognition, and most importantly, their success as a critically acclaimed band, but to examine other variables apart from knowledge, education and musical training that may affect listeners' choices regardless of their musical knowledge.

LeBlanc (1981) has noted that musical preferences have intrigued researchers in such various areas as aesthetics, philosophy and psychology. People's musical preferences vary 'according to their moods, the time of day, their social situation and many other circumstances which may constantly change' (Hargreaves, Miell &

MacDonald, 2002: 11). Therefore, this study aims to investigate the social, cultural and psychological determinants that may affect peoples' musical preferences.

In this research, then, it is first necessary to define the term “musical preference” in order to distinguish it from similar terms such as taste or liking for music. Price (1988), along with the ARRIG (Affective Response Research Interest Group), created and established a proposed use of glossary in this area of research, since terminology was used inconsistently and led to confusion in communication.

According to this glossary, the term preference is the ‘act of choosing, esteeming or giving advantage to one thing over another; propensity towards something (Price, 1986: 154). Kuhn’s (1980) definition is that preference is the act of choosing, esteeming, privileging one thing over another through a verbal statement, rating scale response, or choice made from two or more alternatives.

Locke argues that through relationships, people compare one idea to another. He further states that one’s preference for certain alternatives or ideas over others is usually defined by their knowledge or through their experiences in life. Preference can be otherwise defined as choice, deriving from the Greek word *proairesis* (“a choosing”). Preference is considered to be a sentiment or a frame of mind, induced by the belief that one thing is better than another; thus it is chosen. Repetitive preferences may provide a systematised pattern of rules or criteria based on knowledge or feelings that govern the conception “x is preferred to y” by an individual or a group of people. The criteria and determinants of preferences

concerning music will be further discussed and analysed in section 2.3 of this chapter in order to understand patterns that may exist for individual or group choices. Various studies will be examined and it is important to note that this research focused more on the studies of the determinants of musical preferences rather than the specific preferences of particular groups. Various studies were then carried on students in Cyprus on the basis of these determinants.

Preference can be behavioural as well as verbal. The difference between the two is that whereas the former is the preference demonstrated through actions like concert attendance and recording purchase, the latter is expressed through verbal actions, spoken or written, and is based on musical and sociological factors and is developed through training and familiarity (Price, 1986). Therefore, if the term preference is used as an indication of an individual's higher degree of liking for piece or style of music other than another, there can be an assumption that musical preference can also be observed when a person listens longer to one song over the other. Berlyne (1971) associates preference with an individual person's level of arousal and the arousing properties of music. In contrast to musical preferences, the personal musical taste of an individual refers to the overall pattern of a person's musical preferences with reference to a wider range of musical styles (Papapanayiotou, 1998). According to Finnäs (1989:2), musical preference is a response to 'a piece of music or to a certain style of music that reflect[s] the degree of liking or disliking for all that music'.

Hargreaves et al. (2006) define musical taste as a stable, long-term preference for specific types of music, and therefore individuals' musical tastes are not only associated with what an individual is listening to, at a given moment. This is further supported by Price (1986:154), since taste is defined as 'a person's overall attitude towards collective musical phenomena... a social matter that tends to vary with varying groups of people, places and times..' Thus, the major difference between musical preference and musical taste is that musical preference is defined as a person's liking of the music at a particular moment with no long-term commitment, whereas musical taste is defined as a long-term commitment to musical style. This study aims to research musical preferences from the developmental aspect of an individual, so musical preference is the more appropriate term. It is also important to note that most recent studies do not often use the term musical taste, and this term has been replaced by the term musical preference, which is more widely understood.

Frith (1996) suggests that a person's liking for a genre is a commitment to a taste community. This can suggest that the individuals within this community share many aesthetic values such as their characteristic way of dressing, their hairstyles and mannerisms. Further, the "look" of the music culture contains some idioms that bring individuals of the culture even closer, which suggests that these individuals are part of a "taste culture" – common among adolescents as belonging to a group offers them important achieving emotional gratifications (Zillmann et al., 1997).

Furthermore, this introduces the fact that individuals who belong to a taste culture seem to consume music in a similar way, such as attending the same concerts,

buying similar music and having similar clothes. Music creates a social space wherein individuals share common interests, needs, goals and experiences. Thus, taste cultures seem to share same tastes and aesthetic standards. Gans (1974), looking at another aspect, has argued that taste cultures develop accordingly to social class status and he developed the idea of “industrial pattern”. According to Rentfrow and Gosling (2007: 308), ‘social class has been linked to music preferences, such that upper-class and well-educated individuals tend to prefer “highbrow” music (e.g. classical, opera and big band), whereas working-class and less educated individuals tend to prefer “lowbrow” music’ (e.g. country, gospel and rap; Mark, 1998; Van Eijck, 2001; Katz-Gerro, 2002).

Eijck (2001: 1166), however, claims that musical taste cannot be explained as a consequence of belonging, or wanting to belong to the social context to which it is supposed to be linked, or in which it is being produced. It is more likely that passing knowledge of music is acquired mainly through the mass media and perhaps becomes useful in more or less unfamiliar social environments. Another piece of research by Noah (1998) supports the fact that the musical forms which consume people and individuals are a limited resource; whenever people play, listen, dance to or talk about music, the music is consuming a limited resource: people's time and energy. It is largely for that reason, he argues, that individuals do not like the same kinds of music, and that tastes for different kinds of music are concentrated within different sociodemographic niches of society.

In this section various views have been examined about musical preference, and the difference between musical preference and musical taste has been studied. Musical taste is a rather more long term pattern of preferences, which individuals may have over a period of time. These individuals have the choice to commit to its taste community and culture as it has been observed. Moreover, taste culture may also have a connection with the social status of the individuals. Noah's theory argues further that people are a resource for types of music; musical forms compete for the time, energy, and preferences. Similar people interact with each other and develop similar musical tastes. Thus, musical preferences will be examined next and the way in which these preferences are developed. Further discussion will take place on the criteria that affect individuals' musical preferences.

2.3 Musical preferences

Figure 2: Cartoon by Chris Patterson (retrieved by www.CartoonStock.com)

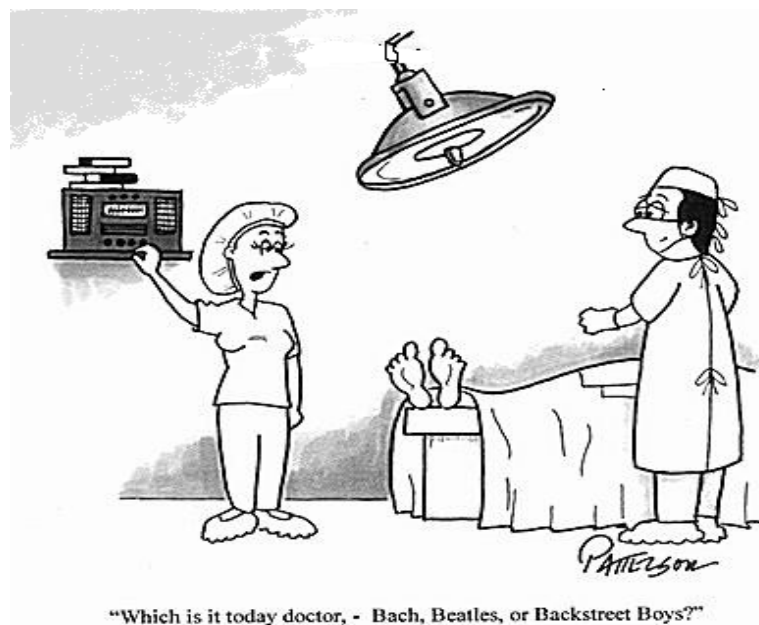


Figure 2 humorously illustrates the breadth of preferences and the individual's choice from among various musical styles. Individuals choose, on a daily basis, what they like to listen to at a specific time and place; in the cartoon above the doctor is asked to make a choice between three very different musical styles before he operates. Each musical style is represented by specific artists, possibly the doctor's favourites, and the work environment is the specific context in this sketch. The doctor has the option to choose from these three different styles, Baroque music, Rock music and Pop music, to listen to as he operates. How does the doctor in the above scenario choose a piece of music to listen to at that exact moment in that environment? (See Figure 2) The use and selection of a specific style of music is vital in various environments and it is often used for non-musical outcomes.

Several studies have shown that, given the choice, both doctors and patients prefer to have music playing during and after surgery. Music seems to reduce blood pressure and nervousness, with regards to patients' musical preferences. According to a study that took place at Yale University (Ayoub et al., 2005), music seems to work almost as a therapeutic tool, and it can even be used to supplement sedation in the operating room. Today many surgery rooms are well equipped with very good sound systems, and doctors will often choose their playlist just before the surgery takes place. In clinical settings as well as in everyday life, it has been proven that specific pieces of music determine the pain relief effect (Batt-Rawden & DeNora, 2005; Mitchell & MacDonald, 2006). Further research demonstrates that music has therapeutic applications in clinical and educational contexts as well (Ockelford, 2000).

Figure 2 was included as a starting point for the discussion that follows. Research questions that are related to understanding individuals' musical preferences arise, such as: Do different musical styles serve different functions in life, such that people for example listen to classical music to achieve certain ends and pop music to achieve other ends? (North, Hargreaves & Hargreaves, 2004). People seem to engage with music to some degree on the basis of its function, depending on factors such as: where they are, the situation they are experiencing, the people who they are within a particular situation. People usually choose to listen to music during the course of some activity and according to some temporal factors. The cartoon in Figure 2 shows how multifaceted and complicated the area of research musical preferences is. Musical preference is explained theoretically by experimental aesthetics (Russell, 1987; Kellaris, 1992; North & Hargreaves, 1995), and it is usually measured through questionnaires and likert-type scales. Moreover, it can also be measured as either a verbal or a sound preference (Müller, 2000), where the former refers to how respondents think they like a piece or style of music and the latter refers to respondents' liking of a piece or style of music whilst listening to it.

There are numerous experimental studies of aesthetic and musical preferences. The sheer size of the extant literature on musical preferences proves how great an effort has been made to analyse certain aspects of preferences, including ratings of liking, and studies of listening context and other variables. Music psychology has shown that music preferences could refer either to the musical style that a person likes best (type) or the degree of liking a person has for a certain musical style (strength).

People choose different types of music on different occasions and on different levels. Individual preferences are in a constant state of change, especially today with the interaction of various online sources and many other social and psychological variables that can affect people's listening behaviour (Hargreaves, Miell & MacDonald, 2005). As an everyday activity for most individuals, listening can be either considered as an enjoyable activity to where listeners respond to the music and are affected by it subconsciously, or as a more purposeful activity where the music is carefully analysed and acted upon with attention (passive or active). How do individuals choose to listen to a specific musical style? Do their background and personality affect their choices? Are different musical styles used in accordance with different activities and functions in everyday life? Does, for example, pop music serve a different purpose than rock music? Findings from earlier studies suggest that several patterns describe the relationship between listener's preferences and socio-economic status. It appears that Americans' preferences are affected by their social status, that "classical" music is preferred by higher status listeners and "hard rock" by teenagers with a lower status (Michelson, 2013). A study by North, Hargreaves and O'Neill (2000) showed that teenage students rate popular music more highly than classical in both listening and performing. In addition to social class, there are other factors such as age, ethnicity, gender or even culture that shape people's preferences. The mapping of behavioural tendencies in relation to individual musical preferences is a complex subject that needs careful attention.

2.4 Developmental models of musical preferences: An overview

‘Development in its widest sense refers to overall changes in the patterning of behaviour with age, and includes two quite distinct aspects; these might be termed enculturation (or acculturation) and training’ (Hargreaves and North, 2008:332). It has been established that children start to develop individual musical preferences from a very early age. In the present thesis, musical preferences are examined among Cypriot children from age eight until sixteen. The literature review provides a wealth of information on the musical preferences of different age listeners, from preschool to early adulthood. In this section, various studies will be examined for their theoretical ideas about the development of musical preferences. Therefore, studies that address only the musical preferences of adults will not be reviewed.

Hargreaves (1982: 54) examined the responses of 126 children, aged seven to fifteen, to eighteen extracts representing a variety of musical styles. The findings of this study showed that children’s tendency to classify music in terms of stylistic labels, such as pop, folk or jazz increased with age, and that openness to different styles of music in elementary school was evident; thus younger children seemed to be more ‘open-eared’ to all types of music. LeBlanc (1991:2) proposed a developmental model of how listeners’ musical preferences changed overtime with respect to ‘open-earedness’, and which incorporated four hypotheses:

- ‘(1) younger children are more open-eared,
- (2) open-earedness declines as the child enters adolescence,

(3) there is a partial rebound of open-earedness as the listener matures from adolescence to young adulthood and

(4) open-earedness declines as the listener matures to old age.’

Empirical studies demonstrate that younger children are less likely to reject classical music or music of an unfamiliar style (LeBlanc, 1991). Two other studies (Hargreaves & Castell, 1985; Hargreaves & North, 1997) support the fact that changes in liking for musical styles might be a result of increasing familiarity. Hargreaves and Castell (1985) carried out a study with subjects ranging in age 4 to 18, and divided into six different age groups of 4-5, 6-7, 8-9, 10-11, 13-14 and 18+, which investigated musical preferences. Subjects listened to and rated recorded examples of different styles, including nursery and folk melodies. The study was based on the hypothesis that nursery melodies would be more familiar than the folk tunes, therefore a preference for these melodies would be rated. Indeed, this research did show that melodies or styles that were more familiar to the listeners contributed to the individuals’ liking for certain styles or pieces of music. Familiar melodies were generally preferred over unfamiliar ones, but with increased age this seemed less significant. These differences in various age groups were described as following an inverted U shaped curve, according to the familiarity with and liking for musical styles. Berlyne (1971) proposed the inverted U theory in which he states that preference for artistic stimuli such as music is an inverted U function of “arousal potential”. The determinants of arousal potential are divided into three main categories which are the “psychophysical” variables such as musical tempo, the

“ecological” variables which refers to the signal value of a piece of music (how the listener interprets the music and finally the “collative” variables such as complexity and familiarity, which are the most important predictors of preference (Berlyne, 1971: 69). According to Berlyne’s theory, unfamiliar pieces of music are more arousing than familiar pieces. Hargreaves and Castell (1985) showed that openness to unfamiliar melodies peaks at a later age (between 10 and 11 years old), whilst the peak for familiar melodies took place on an earlier stage (between 6 and 10 years old). Thus, the repeated use of certain listening examples over an extended period of time may prove an important factor in influencing individuals’ preferences.

In a later study, LeBlanc, Sims, Malin and Sherrill (1992) analysed the relationship between preferences of different age listeners and perceived humour in music. This study was carried out with a sample of 445 individuals aged of 8, 12, 16 and 20, using three popular styles. They played song excerpts that were considered to be either humorous or non-humorous in orientation (1992: 271). This study affirmed the inverted U-shaped, age-related difference in preferences, since the highest responses to the music were given by children, lower in mid-adolescence and higher again in young adulthood. The results showed that younger listeners were giving higher rating to humorous examples than older listeners; perception of humour was positively correlated with preference and it was also affected by the age.

Using a different approach, Hargreaves and North (1997) studied the development of liking for musical styles across listeners’ lifespan. Five different age groups were

created, 9-10, 14-15, 18-24, 25-49, 50+, and members of each were asked to name as many stylistic labels as possible under the genres of pop-rock, jazz and classical, and to rate these styles according to their musical preference. It was shown that liking for simpler and more familiar styles was highest among the younger age groups, whilst more complex and less familiar styles were highest at a later stage in listeners' lives. Hargreaves and North (1997: 7-8) claim that 'it seems clear that regular age-related changes exist in the development of musical stylistic knowledge, preferences and eminence across the life span, although our data do not enable us to draw any conclusion about the existence of developmental stages as such....It is also readily apparent from our research that the study of musical development must take into account the social and cultural environment, as well as the specific educational context within which it occurs.' It is essential to consider the socio-cultural perspective in any examination of musical development.

Hargreaves, Comber and Colley (1995) examined the applicability of LeBlanc's (1991) second hypothesis, which suggests that open-earedness declines as the child enters adolescence. They investigated the musical preferences of 278 students in British schools from two age groups, 11-12 and 15-16 years, considering the effects of gender, musical training and age. On a 3-point Likert scale students were asked to state how much they liked/disliked 12 different musical styles, including both popular and non-popular musical styles. A multivariate analysis of variance was carried out and seven of the 12 different musical styles revealed significant effects on preferences in relation to age. Results showed that there was an increased

preference for some popular musical styles with increased age (reggae), whilst a general decrease in liking for non-popular musical styles was observed (jazz, country, western and folk). Therefore, to some degree, LeBlanc's second hypothesis was confirmed in this study, since the degree of liking did not increase for all popular styles.

Montgomery (1996) used 15 excerpts of orchestral music (early romantic opera) and asked 996 children to listen to these recorded samples and respond to a 3-choice pictographic scale of like-dislike. This study aimed at examining the preferences of children from 5 to 13 years old regarding music tempo (five works with slow tempo, five with moderate tempo and finally five with fast tempo). The results showed that there was a greater liking for faster tempos at all age levels, which supports the idea that as age increases from childhood to adolescence, liking for formal or non-popular musical styles decreases.

In a 2003 empirical study, Gembris and Schellberg examined the extent of children's open-earedness to various music styles. In this developmental musical preference study, a sample of 590 children were selected and interviewed about a variety of listening music samples. Children were between the ages of 5 and 13 and their likes and dislikes were investigated on eight short excerpts of music of different musical styles, such as classical music, pop music, 20th century art music, ethnic music. This study revealed highly significant age-related changes in preferences for all styles of music, namely that the younger the children were, the more positive responses and

ratings they would give to classical, avant-garde and ethnic music and with increased age, those ratings dramatically declined. Among all the musical styles, pop music received the most positive ratings. According to Gembris and Schellberg (2003:1), the results suggest that ‘the first years of elementary school as well as the preschool years are important time windows to provide manifold musical experiences, including a wide range of musical styles.’

2.5 Determinants of musical preferences

2.5.1 Introduction: An overview of theoretical models

“If you and your friends were each to nominate your favourite piece of music it is virtually certain that you would nominate very different pieces. If you were then asked to say why you liked each piece so much then the reasons would probably be even more diverse in both their nature and their degree of sophistication. Some people, for instance, would state that their favourite music evokes certain emotions, others would attribute their preference to memories they have associated with the music, and other would say that they “simply like it”.

North & Hargreaves (2008:75)

On a daily basis, most people listen to various and different types of music at any time of the day according to their musical preferences. Some people may be flexible and listen to any style of music, whereas others may be very selective and listen to only specific styles of music and reject others. What type of music do people like and why? Why do people prefer one kind of music at a specific time of the day or during a certain activity? These questions have been the basis of a corpus research in the field of musical preferences for two main reasons; music plays an important role for every individual, as it provides an avenue for their experiences in a variety of contexts, and secondly, music has been recognised as a tool for expressing and introducing moods and emotions.

Various factors were examined by many music psychologists studying musical preferences, and an overview of two theoretical models that provide a basis for the determinants of musical preferences, and discusses how those interact, now follows. The first model that was developed on music preferences was by LeBlanc (1982) (see figure 3). His theoretical model of sources of variation in music preferences shows three major sources that can influence a listener's music preference: the characteristics of the music, the cultural environment in which the listener lives and the personal characteristics of the listener.

It also provides a good basis for research on music preferences since it incorporates a variety of factors and all possible interactions that could influence music preferences. The numerous variables are described through this model in a

hierarchical system, which indicates that the input information (musical stimulus) must reach a certain level to gain the listener's attention, and then shows how it is gradually processed and filtered by the listener's characteristics. At this point a decision will be made; rejection or acceptance.

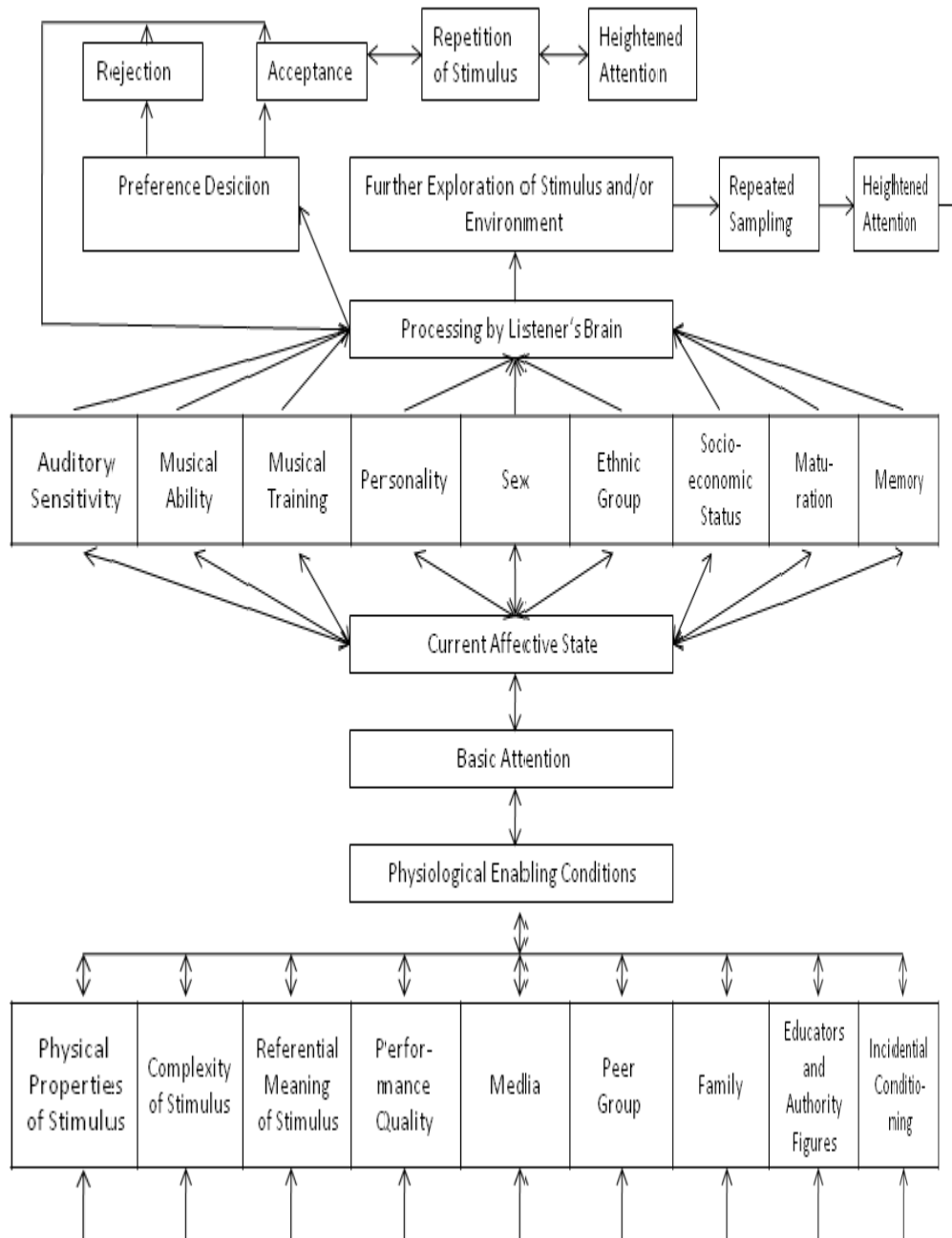


Figure 3: Le Blanc's theoretical model of music preference (1982)

Le Blanc's model (figure 3) offers an explanation of why a given piece or style of music is liked, but it does not explain why the individual listens to a specific musical style. There are various factors such as the referential meaning, performance quality, complexity and physical properties that refer to the music, whilst the cultural environment is comprised of the media, peer groups, family, educators and authority figures, and incidental conditioning. The two factors, the environment and the music are both defined as the input information. The variables that characterize the listener are defined as musical ability, auditory sensitivity, musical training, personality, sex, ethnic group, socio-economic status, maturation and memory. These variables affect the processing of the stimulus. All input variables seem to interact with each other, but the decision that it is going to be made on the music depends mainly on the characteristics of the listener. Although this model provides a valuable source of information in a visual way, it does not attempt to define the development of music preference. As LeBlanc (1982:40) claims, this model "symbolizes a decision-making process at one point in time".

The second model is the "reciprocal response model" (see figure 4), created by Hargreaves, Miell and MacDonald (2002; see also Hargreaves, North and Tarrant 2006; Hargreaves and North, 2008). This is a model of responses to music which includes all the diverse influences that interact with the music, the listener and the listening situation. It is a more recent approach that does not focus entirely on music preference, but which contains many of the influential factors identified by LeBlanc.

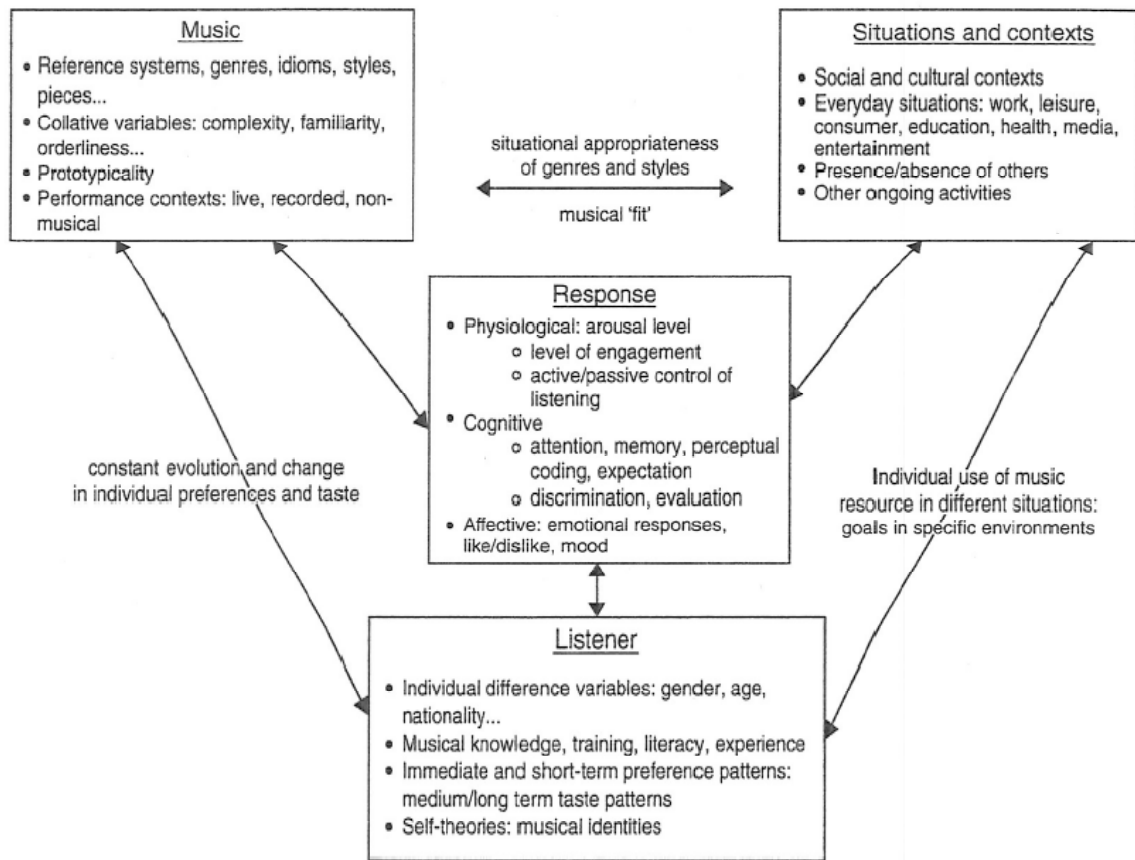


Figure 4: Reciprocal feedback model of musical response (Hargreaves & North, 2008: 124)

There are three main boxes in this model: the box titled “music” includes factors such as complexity, familiarity and prototypicality; the “situations and context” box refers to contextually determined arousal and prestige effects; and the “listener” box refers to age, sex, personality, musical training and social class (North & Hargreaves, 2008). The responses to music can be influenced simultaneously by the three variables; the listener, the listening context and the perception of music, and these influences are bi-directional. This model is not hierarchical but recursive.

Moreover, it does not respond to longer-term aspects of musical preferences but can only describe ‘the determinants of an immediate response to a specific stimulus at a given point in time’ (Hargreaves, North and Tarrant, 2006:136). However, the interaction between the three influences can facilitate identifying how music preferences may develop through time, without providing any concrete results on specific causal processes. This reciprocal-feedback model is fundamental for the current research as it shows the interactivity of the determinants of musical response, and reduced reliance on any hierarchical order of processing. Furthermore, this model was originally intended to explain musical communication, which included musical preference responses. Moreover, it reflects the view that emotions and the social context play an important role in preference judgments.

The major determinants that this thesis focuses on are the issues of context, especially concerning the inside/outside school environment, and listeners’ characteristics in parallel with the development of their musical preferences. Therefore, after an investigation and a broad exploration of musical preferences and its theoretical models, the context of the listening situation and the individual differences of the listener will be further analysed. Moreover, emphasis will be given to studies that investigated the listening situation for two reasons: (1) The specific environment seems to have a great impact on what individuals like to listen to, depending where they are and what they are doing, as well as the fact that listening to music can also be regarded as a social activity (Farnsworth, 1967) as it can take place at festivals, in groups of family or friends, in festivals, in discotheques, or in

restaurants. (2) This thesis is based on the foundation of the listening experience to investigate the developmental musical preferences of children. These are the two main theoretical approaches to this development, namely the inverted-U arousal model and idea of appropriateness (Berlyne, 1974; Konecni, 1982). In Berlyne's complexity theory the arousal elicited by a stimulus determined how pleasing this stimulus should be perceived. Konečni, however, suggested that there is another source of arousal, i.e. the physical environment, which will be added to the arousal induced by the stimulus. Hence, which music is preferred in a particular situation depends on its associated arousal level: in situations associated with a low arousal level (such as driving on an empty motorway) individuals may like to listen to rather complex or arousing music, in situations associated with high levels of arousal (such as writing a thesis) we may listen to simple structured calm music or we may avoid listening to music at all (Konečni & Sargent-Pollock, 1976; North & Hargreaves, 2000).

2.5.2 Musical preferences inside and outside school

"It [popular music] becomes like classical music when we do it in school"

Pupil's words presented in the doctoral thesis by Paula Jackson (2005)

If the listener is placed in a setting where he/she can listen to one style of music what will he/she choose? The context in which the interaction between music and the listener takes place affects this process to a great degree. Various studies have

investigated the context in association with people's musical preferences (Merriam, 1964; Farnsworth, 1967; Sloboda, 1985; Finnäs, 1989; Hargreaves, Marshall & North, 2003). According to Lamont and Webb (2010:223), 'evidence from investigations of people's own use of their own music in everyday contexts reveals that listeners' motivations for listening are highly context – dependent' (e.g., Sloboda, O'Neill, & Ivaldi, 2001; North, Hargreaves, & Hargreaves, 2004; North & Hargreaves, 2007).

Besides this specific context, it is also important to consider the presence of other people, such as friends, family, teachers, colleagues and others. Links between music preferences and obtaining credibility within certain groups of people have been illustrated in sociology. Individuals seek to be a member of a particular group, whether that is a group of friends or a social category that shares, the same values, including their musical preferences (North and Hargreaves, 1999; Dolfsma, 1999). North and Hargreaves (2008) have proposed that music can cause the “informational influence” where individuals seem to actively solicit information on unknown styles from others whose judgement they respect. Besides the presence or absence of other people, other conditions such as the cultural context, activities and the specific situation are vital whilst investigating the variation of musical preferences.

This thesis will highlight studies that examine the context inside and outside the school environment. The school environment is considered to be a setting that provides an aesthetic education to students. However, Gans (1974) argues that other

settings outside school can also develop an aesthetic sense including the home, friends' places, restaurants, clubs, theatres, cinemas and many others.

Green (2008: 80-90) also suggests that '...music always carries some delineated meanings relating to its social contexts of production, reception or both...pupils don't seem to relate to music in the curriculum, even when it includes a wide variety of upbeat popular, jazz, traditional and world musics...even teachers who use up-to-date popular hits cannot reasonably change their curriculum materials at a speed which reflects pupils' changing allegiances.' Lull (1987:152) suggested that 'young people use music to resist authority at all levels, assert their personalities, develop peer relationships and romantic entanglements, and learn about things that their parents and the schools are not telling them.'

Olsson (1997) investigated the ways that school music education influences musical preferences and how this relates to students' aspirations for their future and their social destinations. He found that students' knowledge of music and their musical preferences affect their concept of self-identity in their professional ambitions as well as their engagement with school values. He also found that students who are taking part in various music training courses identify with the role of the musician or the music teacher.

Campbell, Beegle and Connell (2007) conducted a study of music's effects on adolescents, both in and out of school. Their main focus was to examine

adolescents' expressed meanings in and out of school as well as the curricular content of secondary school music programmes in the United States. The results showed that music was considered an extremely vital component of adolescent life. Moreover, positive and negative impressions were formed about their school music programme and their teachers.

Lamont, Hargreaves, Marshall and Tarrant (2003) carried out a study with 1479 students between the age of 8-14, in which they examined students' levels of engagement in musical activities as well as their attitudes to music both in and out of school. Lamont et al. (2003) found that most students seemed to enjoy music classes until the early secondary years, although this subsequently declined with the students' increasing age. Furthermore, the results showed that outside school, only 10 percent of the sample listened to classical or jazz music, while other popular styles of music such as pop, rock and r&b were found to be highly rated as musical preferences outside school. Earlier research had shown a decline in student interest for music as a school subject (Sloboda, 2001). Moreover, it appeared that pupils do not appreciate popular styles of music in the classroom context as much as they would outside school (Jackson, 2005). The factor of the context, inside and outside school, will be further discussed in Chapter 5.

2.5.3 Individual differences

It is widely accepted that the characteristics of the individual, such as age, gender, familiarity, personality, ethnic group, socio-economic status, musical training, just to

name a few, are determinants that should be taken into account in research on musical preferences (Olsson, 1997). Certain personality traits or a combination of certain traits can shape preferences for particular styles of music. There is extensive research on this subject, and thus a number of studies will be briefly discussed in this section; it is important to state here that their selection has been based on their relevance for this thesis. Age is an important factor in this thesis, and various studies in the developmental literature have already been examined (see section 2.3). Gender and familiarity will be considered next.

2.5.3.1 Gender

Research findings over the last thirty years do not reveal a pronounced gender difference in musical preferences. For example, in a study carried out with primary school children, May (1985) found that they preferred current popular musical styles such as rock and easy listening pop, but that there were no differences in preferences between males and females. However, gender differences are becoming more prominent in adolescent preferences and according to Spence (1993), the developmental literature indicates stronger gender-typed attitudes in males across the lifespan. Music involvement is varied by gender difference and this may be understood by the constructs of “music empathising” and “music systemizing” (Kreutz et al., 2008).

In his doctoral thesis researched in Malaysia, Mohamad (2000) concluded that ethnicity, gender and musical training were significant factors in making music preference decisions. Christenson and Peterson (1988) found a tendency among females to prefer “softer” musical styles, such as pop, and that males prefer “harder, macho-like” styles like rock. They asked 239 undergraduates to rate their preferences for 25 types of popular music on a 5-point scale. They concluded that ‘females were more likely to express that they use music in the service of secondary gratifications and as a general background activity....when it comes to popular music gender “counts” and must be accounted for’ (Christenson & Peterson, 1988: 299).

The research finding that females prefer more “soft, romantic” music rather than the “hard, tough” music preferred by males was investigated in other studies (Frith, 1978; Russell, 1997). Frith (1978) interviewed 105 students between the ages 14 to 18 and found that there were important differences between males and females in their musical preferences and the way they used music, and this could be explained by the fact that females develop in a more “courtship culture” like home, whereas males are in a “street culture” environment.

Another study examined the music listening preferences in Korea, the United States and Greece (LeBlanc, Jin, Stamou & McCary, 1999). The researchers used an 18-item listening test composed of excerpts of art music, jazz and rock, and found that

age, country and gender were all influences on musical preferences. In a study in Singapore, Teo (2005) carried out a study between the variables of the listener and the musical preferences of young students. The results showed significant differences between gender, race and familiarity. In a more recent study, this conclusion was further supported by Nater et al. (2006). Their study examined 50 subjects, 25 males and 25 females, and showed that males liked hard rock music more than females as well as the fact that gender differences were found in the nature of their responses to the musical stimulus; women appear to be more sensitive. Their results demonstrate 'sex differences in reactivity patterns to musical stimuli in psychological measures...women tend to show hypersensitivity to aversive musical stimuli... sex differences have to be considered when using musical stimuli for emotion induction' (Nater et al., 2006:300).

In a study exploring gender differences within various trends in musical preferences, Miller (2008) studied a sample of 100 young adult females and males, examined their preferences on artistic performances, and found that these were consistent with gender-biased performance evaluations. This study showed important differences between the two genders in terms of how they listened to music as well as the gender of the musicians they prefer. It also showed that the young white Australian males' gender bias was stronger and more prevalent characteristic in their music preferences.

Although there is relatively little interest in examining the role of gender in musical preferences indicated by the number of studies, gender differences are nevertheless

important, and can be strongly associated with musical preferences. Further research should take place in the near future on the relationship between gender and musical preferences.

2.5.3.2 Familiarity

Familiarity is the result of having heard or had exposure to a piece or to similar style of music previously, so that it can be defined on a continuum ranging from familiar to unfamiliar music (Price, 1990). Repeated listening sometimes may occur as background music at work or as part of a musical function. Studies have been conducted regarding the influence of familiarity and repeated listening, although further research is needed in the future in order to comprehend certain specific processes within this phenomenon. Research findings so far have indicated that this is an important factor influencing music preferences that needs to be taken into consideration.

How does increasing familiarity contribute to individuals' liking or disliking for a piece of music? A positive linear relationship between the frequency of listening and liking has been shown in many studies (Witvliet & Vrana, 2007; North & Hargreaves, 2008). It has been indicated that to a certain extent liking for music may increase due to the level of familiarity. Unfamiliar sounds may be treated with scepticism and caution, whereas familiar sounds or new sounds that are similar to prior positive musical experiences may be accepted and preferred with ease (Huron, 2004). Norrby (2000) investigated four female high-school students in Sweden

through informal interviews and asked them to describe various styles of music. Familiar styles of music were described in a more specific and substantial manner, whilst unfamiliar styles of music were described in a more hypothetical and vague way by the females. At this point only a brief overview of some of the studies will be discussed.

As previously mentioned, Berlyne (1971) suggested that liking for a piece of music and the listener's arousal is relatively low when listeners are new to a piece or style of music; thus familiarity is an important factor in relation to musical liking. The arousal potential and liking relationship is described as an inverted U-curve; as arousal increases, the liking for the stimulus increases up to a moderate level of preferred arousal, and after this point, liking for increasingly arousing stimuli decreases. This is just a general description and it should always be taken into consideration that it also depends on the listeners' own characteristics, in particular their level of musical knowledge.

Hargreaves and Castell (1987) examined the response of listeners aged 7- 18 to familiar and unfamiliar musical styles. Results showed that liking for familiar music is at its highest at an earlier stage in life, while liking for less familiar music peaks on a later stage. In general, the authors support the fact that familiarity and musical knowledge seem to increase over life-span and results follow the U-shaped relationship between familiarity and preference. In a subsequent study, Hargreaves and North (1997) showed that familiarity with a musical style in conjunction with its degree of complexity is an important criterion for determining people's liking for it.

They concluded that simpler musical styles are preferred at an earlier stage and the more complex styles were appreciated at a later stage.

Repetition and familiarity and certain musical styles may occur because of the functionality or context of the music, or even the nature of the performance of certain styles of music. Thus, for example, an individual may be a part of an orchestra and this individual will have repeated exposure to certain musical piece in order to perform well at a concert. Szpunar, Schellenber and Pliner (2004) conducted three experiments to investigate differences in liking and memory for music as a function of the number of previous exposures, whether it was incidental or focused listening. They concluded that preferences fitted the inverted U-model for the most ecologically valid stimuli on the focused listeners. As for the incidental listener, it was generally shown that familiarity had no effect on liking. Thus, because of just repeated exposure to or familiarisation with certain musical pieces or styles, listeners are expected to prefer these musical pieces or styles.

Peretz, Gaudreau and Bonnel (1998) have examined the effects of familiarity on various melodies in relation to the individuals' liking and recognition. Their method used three experiments. They first studied the subjects' responses to a set of familiar and unfamiliar melodies. Second, they repeated the melodies and asked listeners to report on their recognition, and to rate their liking for each of these melodies. It was shown that repetition and increasing familiarity of the melodies increased the liking for the unfamiliar melodies and increased recognition for detecting familiar

melodies. Individuals who listen to particular styles of music as background (repeated exposure) or who recognise those styles of music are expected to have an increase in liking for them. This was shown in a study by Witvliet and Vrana (1995), in which the researchers assessed a sample of 67 individuals on the effects of exposure on liking responses to music. The results revealed that negative music was liked even less, whereas positive music was liked even more with repeated exposure. Moreover, they suggest that ‘music is an important and challenging addition to the methodological repertoire of researchers studying both emotion and exposure’ (Witvliet & Vrana, 1995:19).

Ollen and Huron (2004) examined 29 listeners’ musical preferences with regards to patterns of successive repetition in musical form. Their results showed that listeners preferred the early repetition stimuli forms over the matched late repetition stimuli forms (counterparts). Another study by Mohamad (2000) showed that familiarity played an important role in determining subjects’ aesthetic responses to world music. Finally, a study by Siebenaler (1999) showed that there was a very significant correlation between song familiarity and song preference.

In this section a brief overview of various studies of repeated listening and familiarity of music has been undertaken. Listeners’ familiarity with and exposure to certain musical styles of music influences their liking and musical preferences. Even in today’s world of consumption, a new recording by an established, reputable artist

may attract listeners as an effect of previous familiarity with that artist's work or because of mere exposure by the media. On the other hand, listeners and consumers may accept and like new artists in a particular genre or musical style just because of their general preferred musical preference in that specific style or genre. Therefore, various aspects of familiarity may affect consumer behaviour in relation to liking and preferring certain musical styles, artists or genres. According to Nicholson and Xiao (2007:16), 'Music psychologists indicate that although consumers may desire a degree of novelty, they also typically crave familiarity' or prefer expected sound stimuli (Huron, 2004: 8).

2.6 Summary

The review of studies in this chapter has focused on the determinants of musical preferences. Various developmental musical preferences studies were highlighted, since the present thesis is concerned with the age factor in relation to musical preferences. Most studies showed that many factors can influence musical preferences, and that these can be divided into three main groups:

- (1) music itself (pitch, complexity, tempo, timbre, harmony, expressive qualities).
- (2) the listener (age, gender, ethnic group, complexity, musical training, socio-economic status, personality).
- (3) the socio-cultural environment/context (this includes the geographic region, the inside/outside school environment and the functions of music).

From the aforementioned factors, thesis will focus on the age and gender of the listener, the familiarity of the musical style and the geographical region and the inside /outside school environment factor. How these factors may be interrelated is particularly emphasised. It is important to stress that other factors that may have come to light during the research were not ignored, but rather were taken into account.

PART II: Methodology and Studies A, B and C

CHAPTER 3

METHODOLOGY, DESIGN AND RESEARCH QUESTIONS

A philosophical stance of worldview that underlies and informs a style of research.

Roger Sapsford (Survey Research, 2006:175)

3.1 Introduction

This chapter will discuss the aims and objectives of the thesis, as generated by the review of the literature on musical preferences in the earlier chapters. It will describe how the research questions were developed in order to address key issues in the study of developmental trends in Greek Cypriot students' liking for various musical styles, as well as the methods that were employed to examine these research questions. The research gathered information about the development of children's musical preferences between early childhood and adolescence with specific reference to Greek Cypriot folk music.

A multi-method approach was used to obtain qualitative as well as quantitative data from a sample of children and music teachers from different primary and secondary schools in Cyprus. The three studies that were designed will be briefly presented in this chapter, and will be described in terms of their theoretical bases, the research questions within each study, and the research methods that were adopted.

3.2 Issues and research questions generated by the literature review

3.2.1 Overview of research on musical preferences

The review of the literature that was carried in the previous chapters demonstrated the increasing research interest in children's musical preferences in relationship to the listener's age. There are numerous studies that have attempted systematically and consistently to reveal differences, and to explore the various determinants that affect students' musical preferences (North & Hargreaves, 1995). This is a specific area in music education in relation to psychology, and it has been increasingly expanding and thoroughly investigated since the 1980s.

Although great emphasis has been placed on the investigation of musical preferences, no empirical studies were found in the research on students' musical preferences in Cyprus with specific reference to Greek Cypriot folk music. Thus, this study will provide new data.

Another area of interest has been the investigation of students' musical preferences inside and outside the school context. A number of previous studies (e.g. Lamont, Hargreaves, Marshall and Tarrant, 2003; Olsson, 1997) and studies still in progress have explored issues related to the development of musical preference from the context and environment perspective. These studies, depending on their aims and their time limitations, have used methodologies based on the use of either surveys or interviews. Many theories have been developed around these issues, proposing reasons why students may prefer certain musical styles better outside school as compared with inside school; this study will pursue these questions in the specific education system in Cyprus.

3.2.2 Conclusions from the literature review

Having reviewed the literature related to musical preferences and musical styles in music education (Chapter 1 and 2), with special emphasis on the determinants of social context and in reference to Greek Cypriot folk music, the following conclusions can be drawn:

- a. Many social, cultural and psychological determinants may affect students' musical preferences. Several studies have undertaken research on the development of musical preferences, but research on the students' musical preferences in Cyprus has not been undertaken.
- b. The Greek Cypriot music curriculum has Greek Cypriot folk music as the main musical style for teaching various elements of the curriculum, and so research on

students' preferences for it, both inside and outside school, would provide valuable new information.

These conclusions led to the generation of the aims and objective of the first study (Study A), which explored the development of the students' musical preferences in Cyprus. The aim of this study was to investigate the major determinants that may affect students' musical preferences on a selection of ten different musical styles. It aimed to provide an up-to-date and representative view of students' musical preferences and an understanding of their reasons for choosing a specific musical style.

Many reasons might play a role in the development of students' musical preferences: one obvious factor may be the actual use of Greek Cypriot folk music in the classroom in primary and secondary education. The level at which students develop their musical preferences could be linked with the opportunity that the music curriculum and the teachers provide to students for acknowledging various musical styles in the classroom. This was the basis for the generation of the aims and the objectives of the second study (Study B), which investigated the influence of the Greek Cypriot folk music in the development of their musical preferences. A series of interviews with students, music teachers and inspectors was conducted in this study. The interviews covered thematic areas related to the findings of the first study, enriching the quantitative data of the questionnaires with qualitative data

regarding students', music teachers' and inspectors' perceptions towards musical preferences.

The experimental listening study (Study C) followed the interview study. Although the main aim of this study was the comparison of musical preferences inside and outside the school, the results might also verify some of the previous findings from the other two studies. Therefore, the listening experiment was designed to collect some new data on the social context of the musical preferences which might add to the findings of the previous studies.

3.2.3 Generation of the research questions

Based on previous research and personal experience, the present study was initially based on the following interrelated set of hypotheses:

- a. Factors such as familiarity, family background and socio-economic status could be important factors on the development of students' musical preferences in Cyprus.
- b. Greek Cypriot folk music taught at school could have positive effects on the development of the students' musical preferences.
- c. Students' musical preferences in Cyprus may be affected by the use of Greek Cypriot folk music at school. In order for teachers to meet the objective of the music national curriculum that students must learn and respect Greek Cypriot folk

music, teachers integrate Greek Cypriot folk music within the ethos of composing, performing, listening and appraising in their lessons.

The above initial hypotheses led to the generation of the main research questions, which gave rise to the design of three different studies:

- a. How do Greek Cypriot children's musical preferences develop from early childhood to adolescence? (Study A)
- b. How do Greek Cypriot students' preferences vary between Greek Cypriot folk music and popular musical styles? (Study B)
- c. In Cyprus, how do students' musical preferences develop inside and outside school in special reference to Greek Cypriot folk music? (Study C)

For the purpose of this research three studies were developed that jointly investigated the above research questions. These are:

- a. Study A: A questionnaire survey of the students' musical preferences towards ten different styles of music providing a broad idea on their preferences in terms of their age and area they live in (rural or urban).
- b. Study B: Semi-structured interviews with music teachers, students and music inspectors, to develop in-depth ideas and expressed comments about musical preferences.
- c. Study C: A listening experiment to examine students' listening reactions with reference to the development of their musical preferences.

The first two studies examined the musical preferences of students from age eight to sixteen, combining quantitative and qualitative data. The questionnaire survey (Study A) adopted a broad approach, presenting the current status of the students' musical preferences towards ten different musical styles in primary and secondary education, with an emphasis on their age as well as the area they live in (rural or urban). In contrast, the interview study (Study B) aimed to gain deeper insight into the determinants that affect students' musical preferences from the students' as well as the music teachers' perspective. Study A thus collected some preliminary normative data on the main issues of students' musical preferences, preparing the ground for more qualitative research in Study B. Different methodological approaches were used to gather the necessary data in order to demonstrate the various aspects of musical preferences: the study was based on students' experiences, views and knowledge, whereas the interviews provided an in-depth data for the determinants of musical preferences, as well as data from the music teachers and inspectors. Finally, the listening experiment study (Study C) conducted both inside and also outside the school, was directly related to classroom practice, and to students' knowledge on a more specific selection of musical styles that were selected from study A. The listening experiment was incorporated as a classroom activity task and enabled the observation of developments in students' musical preferences. In this way, this final study will check the reliability of the liking preferences described for each musical style in study A. Determinants such as familiarity, family background, musical training and socio-economic status were also examined, since they affect the students' choices and preferences.

3.3 Issues of methodology

3.3.1 Research in music education: Introduction

Research in music education includes different and varied perspectives and directions and also embraces aspects of many related disciplines, and utilizes a great variety of procedures and methodologies to achieve certain aims. What can be defined as good research in music education? What are the most rigorous methods to be chosen and used whilst conducting research? It is certainly crucial to consider that the methodological choices should relate to issues of research design and the choices in methods should be justified to reflect the research questions.

Music education research provides a vast literature generated by educational researchers concerned with cross-cultural investigations within an international environment. Research and methodological issues from different perspectives include teaching and learning, formal and informal context, musical development, musical creativity and perception, technologies, instrumental/vocal studies, special needs, curriculum design and assessment as well as socio-cultural issues, and these links with many other disciplines such as psychology, sociology and philosophy in forming an interdisciplinary field. It is the duty of scholars to ensure research rigour by reflecting on theories that underpin the research, and by adopting research methods and methodology tailored to the research questions of the topic under investigation.

3.3.2 Quantitative versus qualitative enquiry

Research topics can be undertaken in a range of contexts and quantitative, qualitative and mixed methods are used in different empirical studies. Clear distinctions between research methods, the techniques of gathering and analyzing data, and methodology, and the process of design and strategy behind the choice and use of particular methods, are very important when conducting any research (Burnard, 2006: 149).

Although a variety of different research methods are used in music education, there has been a significant increase in the use of qualitative methods such as interviews, observations, documentary analysis, action research, focus groups case studies, ethnography, visual observations and life history in examining a wide variety of research topics. This type of methodology is an inductive, subjective, personal and socially constructed discipline, involving a naturalistic, holistic, descriptive, phenomenological approach to the subject matter and studying and examining behaviours and phenomena in natural environments and context in depth.

The most popular qualitative methods in music education research that have been utilized recently are qualitative interviews and observations, which require interpretivism and hermeneutics as their theoretical underpinnings. Qualitative research design requires systematic, well-supported and ethical choices in its

design, analysis and interpretation and it seems to be a more sophisticated and complex path in some ways as compared to other approaches (Roulston, 2006:157). Concerning their epistemological position, qualitative music education researchers can be described as interpretivists or constructivists.

Qualitative research involves studying certain issues in the music education context, and examines various phenomena in their natural settings in order to interpret, understand and construct meaning so as to formulate explanations of them. However, another popular methodology that is used by music educators linked mostly with psychology is the quantitative one. Unlike the qualitative research that deals with words, images and exploration, searching for recurring themes or patterns in order to induct theory from the data gathered, quantitative research entails the collection of numerical data, and the relationship between theory and research is considered as deductive: theory guides research and particular hypotheses are tested. The main research methods entailed in the quantitative approach are questionnaires, structured interviews, structured observations and content analysis and these are informed by the theoretical perspective of positivism or post-positivism: their epistemological position advocates the application of the methods of the natural sciences to the study of social reality and beyond (Bryman, 2001:12). Most quantitative music education researchers pursue the objectivism as an ontological position, because they consider that social phenomena and their meanings have an existence that is independent of social actors (Bryman, 2001: 16).

Whilst quantitative methods might examine topics such as music teachers' or students' attitudes, the effects of musical improvisation at school, musical preferences, evaluation programmes, curriculum views by policy makers or music educators and various other issues, qualitative methods are more likely to be used to examine phenomena such as interactions between music teachers and children in the classroom concerning learning outcomes, personal experiences in music by teachers or students, children's invented notation, perceptions of choral singing and focus areas on different small groups studied over an extended period of time.

3.3.3 Mixed method enquiry

Another path that is widely used in music education by different researchers and scholars since 1980s is the mixed methods research, where qualitative and quantitative methods are combined together to get a multi-faceted approach to the research enquiry; in other words, multi-strategy research. Although there has been an increasing tendency to use this methodology, many scholars do not support it because different epistemological perspectives underpin quantitative and qualitative methodologies. Moreover, because it merges both methodologies, this does not argue the fact that it is inherently superior to the research that employs a single research strategy. However, by using the mixed methods research, different aspects of an investigation can be dovetailed in a complementary fashion (Bryman, 2001: 447). This method, for example, can combine content analysis and mail questionnaire survey, or focus groups analysis and questionnaires, life histories and

structured observation and many other types of grouping. The course of multi-strategy research draws upon pragmatism, this is the philosophical partner of mixed methods research, and its key feature is its methodological pluralism, underpinned and emphasized by phenomenology as its main theoretical perspective (Burnard, 2006: 149).

3.3.4 Design of the study

Educational research is a field that, according to the subject under investigation, can be relevant to different areas of social sciences like developmental psychology, sociology or anthropology. This implies that different approaches might be adopted according to the subject and its relevance to each of the above areas of interest. Multi-strategy research deals with aspects of music education: for example, a study of teacher training and the working world of music teachers might use questionnaires and unstructured interviewing (Burnard, 2006: 149). Quantitative and qualitative approaches usually complement each other and cover each other's weaknesses.

In the present study, both quantitative and qualitative approaches were used for the collection of the data; these were driven by the nature of the research questions. A multi-method approach was adopted because this is reflected in the research design, and is justified in relation to the research questions that were set up. In order to examine children's preferences in Cyprus with respect to the three issues: age

development, national Greek Cypriot folk music and the social context, inside and outside school, three different studies were chosen to obtain qualitative as well as quantitative data from a sample of children and music teachers of different primary and secondary schools in Cyprus. Not only did this research aim to provide a thorough and up to date awareness of students' preferences and development between early childhood and young adolescence, but it also aimed to provide theoretical and empirical evidence for the Cypriot educators and policy makers, that should be taken into account while constructing the music education curriculum.

3.3.5 Choice of methods

Both quantitative and qualitative approaches were conducted and used for the collection of the data; these approaches were jointly investigated and implied by the nature of the research questions. Firstly, a quantitative investigation gathered data from students' questionnaires on the musical styles with also reference to Greek Cypriot folk music that is used mainly throughout the music classroom. Study A uses a method frequently used in social research: that of the survey. The purpose of survey research, as identified by Greig and Taylor (1999: 100) is to 'describe what is actually going on...in a particular field of practice'. By asking a large number of questions, a wide range of topics can be covered, giving a broad picture of the topic and indicating the direction for further studies to take.

The interview study (Study B) gathered some qualitative data on the students' and teachers' attitudes towards Greek Cypriot folk music and aimed to ascertain the teachers' views on the Greek Cypriot national curriculum and its important parts. The questions of the second study were formulated by the quantitative results of the first study. These two studies provided information about the attitudes of teachers and students on different aspects of Greek Cypriot folk music, and this provides the background of an important aspect of the thesis. Therefore, the quantitative and qualitative data from the first and the second study (questionnaires and interviews respectively) were reviewed and analysed in order to formulate the design of the third study, in which students were involved in a music classroom listening experiment. Therefore, studies A and C adopt quantitative designs, whilst study C follows a qualitative design that aims to enrich the data of the first two studies.

3.4 Development of the questionnaire survey (Study A)

3.4.1 Theoretical Bases

The questionnaire survey was generated to explore students' musical preferences. Previous research conducted on musical preferences suggests that various determinants such as familiarity, family background, musical training, socio-economic and others may affect students' preferences. Based on the above, some further questions were generated related to various personal or external factors that may affect students' musical preferences. Moreover, questions were raised related

to students' use of musical styles in primary and secondary education and hypotheses were made about the reasons they might choose a specific musical style rather than another.

3.4.2 Research questions

The questionnaire survey's main focus was to investigate students' musical preferences in Cyprus towards different styles of music, but especially towards Greek Cypriot folk music. The questionnaire survey was designed to provide a broad view of the students' musical preferences in relation to the two factors: age and National Greek Cypriot folk music. According to the findings, the questionnaire survey might provide a justification for pursuing a more in-depth investigation of the determinants of musical preferences through the interview study.

The questionnaire survey aimed to provide an answer to the following research questions:

1. How do Greek Cypriot students' musical preferences develop from early childhood to adolescence?
2. How do Greek Cypriot students' preferences vary between Greek Cypriot folk music and popular musical styles?

Some related questions were therefore addressed:

- a. What are the major determinants of students' musical preferences?

- b. How do these determinants influence students' musical preferences?
- c. What are students' attitudes towards Greek Cypriot folk music?
- d. Does the music curriculum play a role in students' musical preferences?
- e. Are students familiar with a certain number of musical styles?

3.4.3 Method

The method of a questionnaire-survey, rather than interviews with the students, was predetermined by the aim of this study, which was to draw some general conclusions about the musical preferences of students in Cyprus. The questionnaire is the most common instrument to be used for surveys, especially for the large-scale ones, because it enables the collection of data from a large number of participants over a broad geographical distribution. The purpose of survey research, as identified by Greig and Taylor (1999:100) is to 'describe what is actually going on...in a particular field of practice.' By asking a large number of questions, a wide range of topics can be covered, giving a broad picture of the topic and indicating the direction for further studies to take. By using a large sample of students along with a questionnaire with close-ended questions, this enabled the survey to construct various opinions of patterns of their opinions and evaluations on specific topics (Coolican, 1999). While some of the questions were based on Likert scales, some were more open, in order to gain any information that might be of interest for any further elaboration.

Apart from some theoretical bases that have already been discussed, this study was carried out in an unexplored area of research. There was no previous research on the development of musical preferences of students from primary to secondary school in Cyprus; therefore, an appropriate methodological and theoretical model was obtained. Surveys usually aim to investigate people's attitudes towards products, people, sociological and psychological models, or theories etc. This study aimed to investigate the development of students' musical preferences and also to suggest some determinants that may influence these preferences, e.g. age, familiarity, gender, Greek Cypriot folk music, environment etc. Therefore, the questionnaire was regarded as the best instrument to address these aims.

3.4.4 Reliability and validity

As with any case of a survey dealing with human beings, responses involve a level of uncertainty about the participants' honesty on what they report. Questionnaire responses are often misleading about people's perceptions and practices, and there is often a difference between what people report that they think or do and what they actually think or do. People's responses are often guided by the 'social desirability response bias' (Robson, 2002:310). However, in the case of this questionnaire survey, giving students the opportunity to state their musical preferences demonstrated whether they were familiar with certain popular musical styles and had personal experience of them or not, since they were asked to explain why they chose certain musical styles rather than others. Given that most participants responded to this question, it can be implied that they were generally honest when

reporting their familiarity with certain musical styles. Some bias could be involved though in the participants who did not respond, since it may be that students that had musical training would possibly be more likely to complete and return the questionnaires.

3.5 Development of the semi-structured interviews (Study B)

3.5.1 *Theoretical bases*

The aim of study B was to investigate in more depth the issues raised by the previous study, and to incorporate some comprehensive information (qualitative data) into the quantitative data that the previous study generated. Questions in a structured interview avoid the looseness and inconsistency which accompany informally gathered interview data: in a standardised procedure, the interviewer gives pre-set questions in a predetermined order to every interviewee (Coolican, 1999). This encourages the respondents to provide personal and comprehensive answers that reflect common themes concerning their attitudes towards Greek Cypriot folk music. This is a common procedure in research designs, ‘where a quantitative study has been carried out, and qualitative data are required to validate particular measures or to clarify and illustrate the meaning of the findings’ (King, 1994:16-7). Therefore, the main objectives of the interviews were:

- 1) To add some qualitative information to the questionnaire survey by examining students' perceptions and attitudes towards musical preferences in more depth.
- 2) To investigate not only students' but also music teachers' and music inspectors' attitudes towards various musical styles and especially towards Greek Cypriot folk music. Moreover, the focus of the interviews addressed to students was on their perceptions and attitudes towards mainly Greek Cypriot folk music; how they consider and react to this specific musical style.
- 3) To examine teachers' attitudes towards specific parts of the Greek Cypriot national music curriculum, especially Greek Cypriot folk music and other styles that may be taught in the music classroom.

Teachers might enjoy teaching folk music, but it may be that it takes considerable effort on their behalf and time to produce an enjoyable class for the children.

However, students' views may be different, since there is an urge for the "outside" music nowadays in Cyprus: they may be keener on popular and modern music than Greek Cypriot folk music. Although the national curriculum provides a very good guidance for the teaching of Greek Cypriot folk music, music teachers may find it inadequate to make the class as interesting as possible for their students.

3.5.2 *Research questions*

The findings of the first study were based on data collected by questionnaires and were analysed statistically. ‘A typical survey allows you to make statement about correlation but does not permit statements about the causation’ (Arksey and Knight, 1999:155); therefore, some qualitative data were required to validate or clarify and illustrate the meaning of the findings as well as to examine causation in relation to the initial findings of the survey. According to Tuckman (1972), interviews can measure what a person knows (knowledge or information), what a person likes or dislikes (values or preferences), and what a person thinks (attitudes and beliefs). Given that study A collected some preliminary normative data on the students’ musical preferences, more specific questions were formulated for study B: semi-structured interviews with music teachers, music inspectors and students were conducted so as to gather qualitative data.

Music teachers were able to comment on whether the music curriculum enables them to teach Greek Cypriot folk music successfully, or whether they believe that to do so they need to supplement the curriculum with their own personal teaching skills and knowledge of folk songs. Moreover, they were able to remark whether folk music is taught on its own, or whether it is combined with other subjects in the primary school, and whether folk music is involved in other activities like dancing, theatre. In addition, through this qualitative investigation music teachers will be able to state whether students enjoy learning Greek Cypriot folk music. Therefore, a

comprehensive examination of students' musical preferences towards Greek Cypriot folk music and its social context, with an emphasis on the in and out of school environment will be thoroughly investigated, from both the students' and teachers' perspectives. Similar questions to those in study A were addressed in the interview study, but this time questions were adapted accordingly so as to relate to the findings:

1. How do Greek Cypriot students' musical preferences develop from early childhood to adolescence?
2. How do Greek Cypriot students' preferences vary between Greek Cypriot folk music and popular musical styles?

In order to evaluate the music curriculum and the musical styles taught in the classroom, this study addressed the following questions to the teachers:

1. How does the Greek Cypriot national music curriculum enable music teachers to teach all musical styles in the classroom effectively?
2. What are the music teachers' and music inspectors' perceptions of the different musical styles that can be taught in the classroom?
3. What are the differences between the students' preferences for Greek Cypriot folk music as compared with other musical styles, and those from the teachers' perspectives?

3.5.3 Method

This study required a qualitative approach in order to investigate the students', music teachers' and inspectors' perspectives and opinions in depth and also to allow them to reflect on the students' musical preferences inside the classroom in accordance to Greek Cypriot folk music. The interviews were semi-structured; therefore, although the questions were thoroughly designed in advance, the interviewer was open to any further discussion that might arise during the interview. The questions were open, thereby allowing the participants to reflect more extensively on each theme.

Although the interviews were differently structured between the music teachers and students, they still had common themes. For example, various issues which concern the students' musical preferences were also examined from the music teachers' perspective. A coding scheme to categorise the qualitative data was devised in order to analyse and compare the data from the different participant groups. According to Kerlinger (1970), coding has been defined as the translation of question responses and respondent information to specific categories for the purpose of analysis.

A smaller sample of the students was randomly chosen from study A to conduct the semi-structured interviews. A sample of music teachers was chosen from the

different schools that were previously visited in study A in order to provide a well-distributed and varied group of music teachers.

3.5.4 *Reliability and Validity*

Transcription

All interviews were digitally recorded, then transcribed fully. Every effort was made to capture the content as fully as possible, even noting down non-verbal communication. According to Arksey and Knight (1999:141), ‘a transcript is one interpretation of the interview....most transcripts only capture the spoken aspects of the interview, missing the setting, context, body language and “feel”.’ It was time-consuming, but nevertheless very important to listen to the interview several times and read the transcription a number of times in order to provide a context for the emergence of specific themes. The interviews in this study were quite straightforward: they, involved students and adults, and were semi-structured. All interview transcriptions can be found in Appendix B.

Quotations

All the quotations from the semi-structured interviews that are used throughout the analysis and the reporting of the findings (Chapter 5) were carefully selected in order to be representative of the topics discussed. Quotations represent either general held by all participants, or individual views: both of, which are considered to be important for the discussion.

Interpretation

A reliable and valid interpretation is considered to be more feasible whilst conducting structured or semi-structured interviews than with open, un-structured interviews. Interpreting the data by attaching significance to the analysis is crucial in order to explain the findings. An interpretation that lacks accuracy or proceeds to generalisations that lack documentation can be misleading and can affect the findings of the study.

3.6 Development of the listening experiment (Study C)

3.6.1 Theoretical bases

Although listening is a difficult process to assess, ‘musicologists, musicians and music educators have emphasized the value of listening and describing music’ (Aiello, 1994, p.273). This listening study will test how students’ musical preferences develop, mainly by examining the factor of age. This listening experiment was incorporated as a classroom activity task and as a leisure activity outside the classroom. The listening test will enable observation of any developmental trends in the students’ musical preferences, and will also examine their listening reactions. This study aims to gather some quantitative information regarding students’ engagement in Greek Cypriot folk music both inside and

outside school. In this way, this final study will check the reliability of the liking preferences described for each musical style in study A.

3.6.2 Research questions

The listening experiment addressed the following questions:

1. How do Greek Cypriot students' musical preferences develop from early childhood to adolescence through listening?
2. In Cyprus, how do students' musical preferences develop inside and outside school in special reference to Greek Cypriot folk music?

3.6.3 Method

Listening experiments will be conducted and incorporated as a musical classroom task but also as a leisure activity in students' own space outside the school environment. This will be clearly based on the previous findings of the other two methods. Moreover, a measurement was formulated in accordance to the first two studies to evaluate issues that may be previously raised. Every student will be asked to listen to short extracts of five different pieces (including a Greek chart pop, Chart pop, rock, Greek Cypriot folk song and laiko song) and will be given a Likert scale questionnaire for each piece to complete while listening the first time.

These musical styles were pre-selected as a result of the analysis of study A; the most popular styles were chosen here and some other musical styles were ignored as they were not considered important or popular amongst their preferences. Given the hypothesis that the students in primary school will most probably identify with and prefer Greek Cypriot folk song as compared with secondary school students, it will be interesting to examine their listening reactions and preferences for Greek Cypriot folk song in relation to that for other musical styles.

3.6.4 Reliability and validity

Frequency data will be analysed: the ratings for each of the pieces, from different musical styles, will be aggregated across participants in order to see whether there is an agreement amongst participants in their preferences for each style. This study will also check the reliability of the liking preferences described for the selected musical styles in study A.

Issues related to the samples that take part in the listening experiment can also threaten the validity of the study. The first issue to be taken into account is that the group chosen for the listening experiment inside school should be comparable with the group outside school. It may not be easy to trace the same group outside school in order to do the same listening experiment, and a pilot study will first be carried out with two different groups having the same listening experiment.

3.7 Summary

This chapter aimed to provide a theoretical and methodological framework for the development and the design of the present investigation. The three studies- questionnaire survey (A), semi-structured interviews (B) and listening experiment (C) - were presented by a detailed description of their theoretical bases, the research question that each one addresses, the methods they adopt, and various issues related to reliability, validity, data collection and analysis.

The next part of the thesis (Chapter 4-6) will describe in more detail the procedures that were followed for each study, as well as the findings of each study. Some of the issues discussed in this chapter will be revisited later in the thesis in relation to the research findings.

CHAPTER 5

STUDY B: SEMI-STRUCTURED INTERVIEWS WITH STUDENTS, MUSIC TEACHERS AND MUSIC INSPECTORS

5.1 Introduction

Study A collected some preliminary normative data concerning students' preferences, and study B pursues some more specific questions which were formulated for semi-structured interviews with students, music teachers and music inspectors to gather detailed qualitative data. Because interviews can provide depth of explanation within a particular context, while questionnaires present a broad though possibly superficial picture, it is often a good idea to use both. A questionnaire survey may allow us to select interesting issues or cases to be followed up in depth through interviews (Harlen & Deakin, 2003). The interviews are semi-structured, allowing students, music teachers and music inspectors to 'demonstrate their unique way of looking at the world' (Silverman, 2005). This is one of the most common methods used in small-scale educational

research. Within semi-structured interviews, the interviewer sets up a general structure of what the main questions are to be asked according to the topic that needs to be examined (Harlen & Wake, 2003). This chapter discusses the findings of these qualitative data collected from the interviews and also draws attention to the aims and objectives of this study. It will also link these findings to those of Study A, and will draw some conclusions in relation to the relevant literature. The semi-structured interview was piloted and the main study followed with a larger sample drawn from a larger geographical area of Cyprus: all main areas were covered. According to Tuckman (1972), interviews can measure ‘what a person knows (knowledge or information), what a person likes or dislikes (values or preferences), and what a person thinks (attitudes and beliefs)’. These interviews were all conducted in Cyprus, with the aim of covering many aspects of the teachers’, students’ and music inspectors’ musical attitudes and preferences.

5.2 Aims and objectives

5.2.1 Aims and hypotheses

The aim of this study was to explore the attitudes, beliefs and opinions of the students, music teachers and the music inspectors about the students’ musical preferences. Through these interviews all participants were able to develop in-depth ideas and express comments, especially towards Greek Cypriot folk music

and other musical styles, from both the teachers' and also the students' perspectives. Since the first study (A) had examined musical preferences from a broader perspective, this study enabled not only students but also music teachers and inspectors to develop their ideas and views on the topic in more detail. The music curriculum for each year, particularly in primary and high schools in Cyprus, includes performance, composition and listening activities. Greek Cypriot folk music seems to maintain a central and excellent basis for aural training in music education. All music teachers have to provide students with a repertoire of a variety of Greek Cypriot folk songs. Greek Cypriot folk songs are introduced because they are within the capabilities of young children to perform and are more accessible to learn. To meet the objective of the music national curriculum that children must learn and respect Greek Cypriot folk music, teachers integrate Greek Cypriot folk music within the ethos of composing, performing, listening and appraising in their lessons.

The present study and the review of the literature led to the formulation of certain hypotheses. It may be: (a) that music teachers enjoy teaching Greek Cypriot folk music (since it is part of the music curriculum), but that takes considerable effort on their behalf and time to produce an enjoyable class for the students: alternatively, it may be, (b) that music teachers may be able to implement other musical styles in teaching, but may find it really difficult, as they may not have a sound knowledge of the other musical styles. Other possibilities may be (a) that students' attitudes towards musical styles will be different, since there is an urge for music from "outside" nowadays in Cyprus, so that they may prefer popular and modern music to Greek Cypriot folk music,

or (b) that as they grow up they may just choose what they like to listen to and find the music lessons boring if, their musical preferences do not comply with the music class at school. These will be useful hypotheses to examine in study students' preferences in Cyprus. The focus of the interviews addressed to students will be on how they consider and react to different musical styles, especially Greek Cypriot folk music, both inside and outside school.

5.2.2 Research questions

The main research questions on which this study is based are as follows:

- How do Greek Cypriot students' preferences vary between national Greek Cypriot folk music and popular musical styles?
- In Cyprus, how do students' musical preferences develop inside and outside school with special reference to Greek Cypriot folk music?

Musical preferences can be complex and multidimensional and are subject to the influence of a wide range of variables. As with other complex phenomena studied by the social sciences, the field of preferences for music abounds with different theoretical and, consequently, methodological approaches. The methods to be used for the data collection are usually implied by the nature of a

research study and the questions it may address. The choice of methodology also depends on the function of a hypothesis; is it a hypothesis that needs to be tested using the ‘hypothetico-deductive method’ (Coolican, 2004) - or the research procedures are going to generate the hypothesis? The latter is usually the case in the development of grounded theories, observations and generally more anthropocentric research designs, where the focus turns to the characteristics of the human behavior, taking into account the individual characteristics and the interactions between people and various psychological, sociological and cultural factors.

5.3 Content and design of the interviews

5.3.1 Pilot study

5.3.1.1 Participants

The semi-structured interview questions were piloted with a sample of three students, one from each age group, and two music teachers. All the students and music teachers were randomly chosen from three different schools in three different areas of Cyprus. Two different semi-structured interview schedules were created, one for the students and one for the music teachers. The process was informal and after the interview was completed the researcher asked the participants for comments and suggestions, since the aim was to test the draft structure of the semi-structured interview in terms of its content and format and to gain some feedback for further revision and improvement.

5.3.1.2 Content and design of the semi-structure interview for the students

The semi-structured interview for the students was divided into three main sections:

- (a) Part A: General information on age, gender, location.
- (b) Part B: Questions addressed about musical styles (inside and outside school) and specifically about Greek Cypriot folk music.
- (c) Part C: Developmental changes in their preferences for different musical styles and what influences may affect these musical preferences.

Some of these initial questions gave rise to simple positive or negative responses: since the aim was to enable students to try and develop their ideas, some changes to these questions were indicated. After careful consideration of how the participants responded, some questions - especially those that inhibited students from developing their own ideas - were excluded from the interview, and some were altered to make them more open-ended.

5.3.1.3 Content and design of the semi-structure interview for the music teachers

The semi-structured interview for the music teachers was divided into three main sections:

- (a) Part A: General information on age, gender, school, location, professional qualifications, teaching experience.
- (b) Part B: Questions based on the musical styles they teach at school focused more on Greek Cypriot folk music and their views on the music curriculum.
- (c) Part C: Questions based on their views about their students' musical preferences inside and outside school.

After taking into serious consideration the music teachers' suggestions about the interview it was necessary for various alterations to be made to a number of the interview questions, since some of them seemed repetitive. Therefore, similar questions or questions that prompted similar replies were merged. There was also a rearrangement of some of the questions so that the interview schedule had a more logical sequence and "flowed" naturally.

5.3.1.4 Content and design of the semi-structure interview for the music inspectors

Having revised the semi-structured interviews for both students and music teachers, it was suggested by the music teachers that interviews might also be held with music inspectors. This had already been considered whilst designing Study B, and it was felt to be quite important to interview music inspectors as well, as they would probably have more comprehensive and well-informed views. Accordingly, two music inspectors were contacted, one for primary education and one for secondary education and invited for interviews. The interviews for the music inspectors were based on those of the music teachers', although some alterations were made: a few more open-ended questions were added so as to capitalise on the wide knowledge of these interviewees.

5.3.2 Main study

5.3.2.1 Participants

Every effort was made to ensure that the participants represented different musical and educational backgrounds, and came from schools situated in both urban and rural areas of Cyprus. Therefore, various primary and secondary schools were selected to create a representative sample of schools across Cyprus. The final selection of participants was made by the interviewees and

their willingness to participate in the interview. The interviews were finally carried out for all three groups: students, music teachers and music inspectors. The main interview study was conducted with a sample of seven children, two from each of the groups 12-13 and 14-16 and three from age group 8-11. In all, six music teachers were chosen for the main interview study, three from different primary schools and three from different secondary schools. It is important to mention that music teachers in primary education are divided into three main categories:

- (1) Music teachers that hold music or music education university degrees.
- (2) Music teachers that hold Greek Diplomas from music conservatories.
- (3) Music teachers that hold qualified teacher's university degrees but have no specialisation in music.

At the time of the interviews, participants had the following qualifications:

1. Greek Diploma in piano and harmony, Masters in Music Education.
2. Greek Diploma in Classical Guitar and Conducting the Orchestra.
3. Greek Diploma in Piano, Classical Music and Music Education.
4. BA Music in performance bass jazz guitar.
5. BA and Masters in Music, also participates in Music Conferences.
6. Greek Diploma in violin, theory of music, singing, harmony, conducting.

The diversity of educational backgrounds of these teachers in primary education is very interesting, because it suggests different approaches may be applied in the classroom. However, music teachers in secondary education must all have a certified music university degree. Moreover, experience with teaching was also an important factor in these music teachers' backgrounds.

These teachers were mainly drawn from the urban areas of Nicosia and rural areas of Larnaca. Most of the interviews were conducted on an individual basis apart from two music teachers that requested to have a group interview. All of the music teachers were working as full-time members at their school, with the main responsibility for the music department.

In addition, two music inspectors were also interviewed with a more open-structured interview in order to get more in-depth answers about how the system works and to develop their own views on the topic.

All interviews were digitally recorded using a mini disk attached to a high quality microphone, and however a tape recorder was also used as a backup. Notes were also made while the speaker was replying without distracting the sequence of the questions or the flow of the interview. From these recordings, the researcher kept a full transcription and translation of each interview very carefully without ignoring any linguistic idioms in order to present the most accurate and honest picture of what the speaker was trying to say. These transcriptions can be found in Appendix C.

5.3.2.2 *Ethical Issues*

Ethical issues that arise from the semi-structured interviews concern the music teachers' and music inspectors' participation. Permission for the students' participation in the interviews was also gained from their parents. All of them were informed in detail about the content of the investigation and it was made clear to them that these interviews would be recorded. They were also reminded that their names would remain anonymous and that all data would only be used for the purposes of the research. For these semi-structured interviews, music teachers and music inspectors needed to be asked to sign the participant consent form, approved by the Ethics Committee of the University of Roehampton, for the purposes of ethical clearance. The participants that took part in the interviews were encouraged to develop their opinions to questions but they were also reminded of the confidentiality of all data gathered. All the above consent forms are to be found in Appendix D.

5.3.2.3 *Content of the semi-structured interviews*

Specific questions that emerged after the semi-interview was structured for the three different groups of participants are as follows:

(a) Addressed to students:

- If students had the chance to be taught any musical style that they are not taught in school what would it be?
- What factors affect and influence students' musical preferences?

- What is students' favourite musical style, and what do they feel whilst listening to it?
- What musical styles do they listen to at school?
- What is their view of Greek Cypriot folk music?
- What musical styles do they normally listen to outside school? Are these musical styles similar to the ones they listen to inside school?
- What are the students' musical preferences for different styles of music, in particular for Greek Cypriot folk music?
- Do students listen to Greek Cypriot folk music at school because it is obligatory?

(b) Addressed to music teachers and to music inspectors:

- What musical styles do music teachers teach in the classroom?
- What are their views about the musical styles included in the music curriculum?
- Why do music teachers think these musical styles were chosen for the classroom?
- What do they consider to be the predominant musical style in the music curriculum?
- Do they follow the music curriculum?
- What is their knowledge about various musical styles and which ones, as music teachers, do they feel confident to teach?
- Do the music teachers take into consideration the musical preferences of their students?
- What major influences affect students' musical preferences?

- What are the music teachers' views on the students' musical preferences for different musical styles (especially outside school)?
- Do music teachers think that students enjoy the musical styles that are taught inside and outside school?
- What are their views on Greek Cypriot folk music? Do they think students enjoy this specific musical style inside and outside school?
- As Greek Cypriot folk songs form the major musical basis of the government books, does that affect the students' musical preferences?

It is important to note here that the interview was flexible and could change in some cases according to the flow of the discussion. As it was also previously noted, a few more open-ended questions were added to the interviews conducted with the music inspectors in order to be able to develop their views on various issues.

5.4 Data coding and analysis

The analysis of the data followed typical procedures for qualitative content analysis (Miles and Huberman, 1994), although the content of some questions also produced some quantitative data. The data will be further analysed using qualitative and quantitative content analysis in order to identify and establish themes about different issues that were raised by the questions. It was also used since some of the terms or ideas that were used by the participants emerged repeatedly and so various categories were created. The themes derived from

the content analysis will also be described and compared to the results from the previous study. Although the interviews were quite differently structured between teachers and students, some of the issues which concern the students' musical preferences will be analysed and compared to the teachers' perspectives on same issues that are raised in this study. The teachers' interview data will thus be analysed in parallel with the students' interview data, so that similar events will be viewed from both, contrasting perspectives. Moreover, the inspectors' interview responses will provide another interesting perspective on the topic. Following the process of coding and classification, the interview responses will be quantified in frequency charts and, the qualitative data will then be analysed.

5.5 Results and discussion

5.5.1 Students

The main aim of the interviews was to check whether there are major differences in musical styles preferred inside and outside the school environment, as well as to revisit some issues from the previous study. The findings that emerged from the analysis of the interview data of the semi-structured interviews for the students will be discussed in this section. Four main topics were the focus of these interviews and these correspond to four different thematic areas of the interview. These four main topics are divided into the musical styles taught inside school, musical styles used outside school, music

lessons and developmental changes. Specific quotations will be used when necessary and discussion will also take place in regards to previous findings as well as to the literature review.

5.5.2 Musical styles taught inside school (Part A)

This section will discuss the musical styles that are used inside school and whether students like these musical styles or not. Moreover, students were also asked whether they listen to these musical styles outside school and which of these styles were their favourite and why.

5.5.2.1 What musical styles are used inside the school?

Table 20 shows the frequencies of appearance of the musical styles used inside the school, according to the students' responses. There were two major musical styles, namely those that are mostly used during music lessons.

Table 20: Musical styles used inside the school

Musical Styles	Number of responses
Greek Cypriot folk	6
Classical	7
Greek pop	1
Other styles	2

Two main musical styles that are used inside school are Greek Cypriot folk music and classical music. These results were expected since much emphasis is given on these specific musical styles in the music curriculum for the primary education in particular. Other styles included children's songs and two students mentioned:

...we are also allowed to bring our own music and play it at school once in a while. (Student 3)

...we present projects on various musical styles sometimes. (Student 7)

From the above statements, it appears that sometimes students are able to listen to their own musical styles at school. Some teachers diverge from the conventional music curriculum and allow their students to present their musical preferences. This is a very positive step, since musical styles do not have to be limited to the two normally used in the classroom. Moreover, music teachers' view of the students' favourite musical styles and can enable them to make their music lessons more interesting and attractive to the students. Nevertheless, not all songs or pieces could be suitable for the lesson (e.g. inappropriate lyrics). Therefore, filtering and critical thought should take place before choosing a piece from a specific musical style by the music teachers or the students.

5.5.2.2 What is their favourite musical style inside school and why?

The most popular of the musical styles stated above was Greek Cypriot folk music, followed by classical music and Greek pop music.

The students who chose Greek Cypriot folk music as their favourite musical style inside school, explained that this was for the following reasons:

...because I am learning the songs of my own country. (Student 2)

...I really like the rhythm of this musical style and in addition to that we know how to dance to it, we understand it really well and it is part of who we are as a nation. (Student 4)

As has already been discussed in Chapter 1, one of the main aims of music curriculum in the Cypriot educational system is for ‘children to learn about Cypriot folk music, respect and love this kind of music, understand and recognize its role and value it at present and in the future, and also conserve and enlarge it (Ministry of Education and Culture, 1981). Interestingly from the above quotations, students like Greek Cypriot folk music because they understand this musical style and they feel it as their own. They are also proud of the music of their own country: they feel that it states who they are as a nation, and that it preserves their national identity. These responses also support the idea that folk music has a special relationship to its culture and that it

preserving the identity of the community or nation; it possesses a distinctive, individual musical sound that is closely associated with the social milieu in which it is created and practised.

Somewhat surprisingly, two students stated that none of the styles taught at school could be considered as their favourite. The reasons for that are as follows:

I do not have a favourite musical style really, because I believe each sound is nice on its own way and each musical style projects its own emotion. (Student 3)

None of the musical styles taught at school represents my liking to music. (Student 6)

LeBlanc (1991:33) had formulated four hypotheses concerning the development of listeners' open-earedness with age, as previously discussed in Chapter 2. One of those hypotheses was that 'young children are more open-eared. They are more tolerant of novel stimuli and their overall appreciation of music appears to be higher than that of any other age group...' This is evident from the quotation by student 3 (age 10) above; at an early age the student appreciates and respects any kind of musical style without distinguishing and picking one as their favourite. 'Open-earedness' declines as the listener matures to old age and

LeBlanc's hypothesis is evident in student 6's response (age 14). This student does not accept any of the musical styles taught at school as part of his preferences: he seems to have identified specific musical styles that are not taught inside school. From the above comments, it is obvious that ageing has strong effects on the development of music preferences. According to Hargreaves (1996), the psychological study of the musical development of children needs to take account of the social, cultural and in particular the educational context in which it occurs. Therefore, the factor of the student's age though may not be the only factor to influence musical preferences, but other variables such as the social and environmental exposure may have contributed to the "maturation" of the student's musical preferences.

5.5.2.3 Do students listen to musical styles taught at school, outside school?

Various responses were given in response to this question. The majority of the students replied yes, whilst four of the students said that they do not listen to any. Some said that they listen to the same musical style taught at school in the car, at home, on television and student 5's response was:

I usually listen to other styles of music outside school, but sometimes I listen to songs and pieces that my teacher gives me at school.

In contradiction to that, student 6 said:

No, not at all, but maybe I will listen to a bit of classical music because my mother is a piano teacher and that is why. If it was my own choice, I would never.

Therefore, the above quotations represent some of the views that were expressed about the musical styles inside and outside school. In the section 5.5.3, an examination of the musical styles used outside school by the students will take place.

5.5.2.4 Musical styles familiar to students

Each student was familiar with at least four musical styles, but it is important to note that all students referred to Greek Cypriot folk music as one of the musical styles with which they were familiar. This is because Greek Cypriot folk music is a musical style taught at school and it is also part of their cultural heritage.

The maximum number of musical styles that a student was familiar with was eight, but it is apparent that as age increased, this number of musical styles would be expected to increase too. Table 21 summarises the main musical styles that students nominated as their most familiar ones, and in which they are interested.

Table 21: Musical styles familiar to students

Familiar musical styles	Number of responses
Greek Cypriot folk	7
Classical	5
English pop	5
Greek pop	6
Laiko	5
Jazz	4
Rock	4
Rap/R n B	3

Greek Cypriot folk music was the most familiar musical style to students. Classical, English and Greek pop as well as Laiko were the most familiar musical styles reported. Hip hop, heavy metal and Latin music were also mentioned; each one just once. If students are not familiar with many musical styles, they are somehow restricted in liking different styles. As previously discussed, liking for music may increase due to the level of familiarity. Unfamiliar sounds may be treated with scepticism and caution, whereas familiar sounds or new sounds that are similar to prior positive musical experiences may be accepted and preferred with ease (Huron, 2004). This can be quite crucial regarding the present results, as the education and the general environment of Cyprus may not include exposure to a wide variety of musical styles.

5.5.3 Musical styles outside school

It is important to examine preferences for musical styles outside schools where folk music is not written and westernized in the government books, but performed in its genuine oral tradition. How do children perceive Greek Cypriot folk music outside school? Does musical training at school affect their liking for Greek Cypriot folk music outside school, such as during a social event? The musical styles that students reported listening to outside school are presented in the following table:

Table 22: Musical styles familiar to students outside school

Musical Styles	Number of responses
Greek Cypriot folk	1
Classical	1
English pop	3
Greek pop	6
Laiko	2
Hip Hop/Rap	1
Rock	4

As it was previously discussed, various activities outside school include Greek Cypriot folk music which is performed at the Christian name days, religious festivals, Christmas and Easter days, lullabies, various traditional games and many others. These activities could be one of the main reasons that influence the awareness of Greek Cypriot folk music to children of primary schools. As this

music forms part of the children' lives (especially those that live in the villages), learning it at school must be a very different but familiar experience.

Observing students' views and attitudes towards national Greek Cypriot folk music performed outside the school as compared with that taught inside the school will provide insight into these two different experiences: the experience outside school might prove more enjoyable and engaging.

Rather surprisingly, the results of these interviews show that only one student actually listens to Greek Cypriot folk music outside school: most students' preferences are clearly for Greek pop and mainly rock music. Table 22 also shows that there was almost no interest in classical or hip hop music, and surprisingly this shows that students prefer other musical styles outside school.

Moreover, when students were asked to comment on where they usually listen to these musical styles and with whom, it seemed that most of them listen to these musical styles alone or with family or friends and they mostly listen to them at home, on the radio or at house parties.

5.5.3.1 Favourite style of music outside school

The favourite musical style that was nominated by the students as their most favourite was Greek pop (mentioned three times), then rock music (twice) and rap and hip/hop (twice). Whereas, Greek Cypriot folk music was the favourite

style inside school, outside school it was not even mentioned once as a favourite musical style (see Table 23).

It is interesting to note that the context and the specific environment seems to have a great impact on what individuals like to listen to, depending where they are and what they are doing, as well as the fact that listening to music can also be regarded as a social activity (Farnsworth, 1967). The reasons why the students chose these three musical styles as their favourites are outlined below in Table 23.

Some interesting quotations from students are:

Rock, because there is a band I really like. But I also listen to classical, especially when I was younger, but now I am older I have noticed that accordingly with my age, my taste and musical preferences change. I feel rock music is really different and unique. (Student 3)

Greek hip hop. Although it does not entail a lot of melody or singing, I like the lyrics and the meaning behind them. I also like the bands that represent this style...On how it makes them feel: I feel a lot of things, especially through their lyrics and they become part of my daily life. Greek hip hop is divided into the humorous and the more serious. (Student 6)

Table 23: Favourite style of music outside school (Reasons, favourite bands or songs and feelings)

Favourite musical style	Reasons	Number of Responses	Favourite band or song	Number of Responses	Feelings	Number of Responses
Greek pop (3)	lyrics-meaning contemporary	1	Helen Papparizou Sakis Rouvas Antonis Remos	1	joyful/happy relaxed	4
		1		2		2
				1		1
Rock (2)	artists rhythm	4	Green Day- 'A boulevard of broken dreams' McFly- 'Wake me up'	2	energetic relaxed	1
		1				1
				1		
Greek rap/ hiphop (2)	artist-style	2	Nikos Vouliotis Imiskoumpria Going through	1	expressive serious funny	1
	dance	1		1		1
	rhythm	1		1		1
	contemporary	1				
	lyrics-meaning	1				

Students were asked to give at least two reasons for their choice of their favourite style of music, and their answers were coded and labelled. ‘Artists’ were the main reasons for students’ choices of their favourite styles, as can be seen in Table 23. Some students emphasised the lyrics and their meaning in nominating favourite styles, whilst others thought it could give them a feeling of dancing, and others considered it as ‘contemporary’. The most common feeling was happiness and joy whilst listening to their favourite style; ‘feeling relaxed’ and energetic were also mentioned.

5.5.3.2 Musical styles preferred to be taught in schools by students

This question asked students to choose one musical style that they would have loved to be taught at school but which was not included, and the results were as follows:

Table 24: Musical styles to be included in the music classroom

Musical Styles	Number of responses
Rock	2
Greek Laiko	2
English/Greek pop	1
Rap/Hip Hop	2

These musical styles were chosen for the following reasons:

Table 25: Reasons for choosing a musical style

Reasons	Number of responses
Contemporary/Modern	2
Enjoy	2
Popular	1
Deep meanings/lyrics	2
Rhythm	1

Interesting quotations from the interviews which illustrate this include:

Pop - I enjoy the way artists of this style perform (Student 4).

Hiphop - because it is a very contemporary style and it has deep meaning. (Student 6)

Rock - because this is what I like the most. Although in “show and tell” projects we can talk about our favourite style of music, we do not get to be taught that at school. This musical style is something different and unique, the rhythm is great. (Student 7)

It seems that although some projects take place in the classroom based on various musical styles that the students prefer listening to, these styles do not seem to be taught with the same level of detail and rigour as Greek Cypriot folk or classical music.

5.5.3.3 Development of musical preferences outside school

When students were asked whether their musical preferences had changed since they were younger, they all agreed that their preferences had changed. Research has consistently revealed age differences in musical preferences and involvement with music (e.g. Klein et al., 1993). In general, students' musical preferences changed mainly because they listened early on to children's songs and to classical and Greek Cypriot folk music, and over time their knowledge expanded giving them more freedom and choice in their listening. Moreover, most of them replied that whilst getting older, they were more independent and one student said that 'according to my age, my preferences change' (Student 4). Some of them said that they still feel their preferences are expanding and they do not feel that they are committed to only one musical style. Interesting replies to this question were as follows:

Yes, when I was younger I used to be more obedient and accept more classical and Greek folk music, and now that I have grown up, I have more freedom and energy to choose what I want. I am more independent and I have new habits. When I was younger I did not know as many musical styles as I know today. (Student 3)

Yes, they have changed and maybe in five years time I may not even like rock as much. I never used to be into rock that much before, but more into Greek music but nowadays I listen to more foreign musical styles and this is because of my age, the environment and my friends influencing me. (Student 7)

The above quotations show that through experience and the social environment, the attitude of appreciation and enjoyment of specific musical styles can develop through time. Various factors shape their musical preferences, but age is perhaps the most important factor. Other influences that can affect their musical preferences, apart from age, are listed below:

Table 26: What influences students' musical preferences?

Influences	Number of responses
Family	2
Environment	3
Friends	4
Media (television)- radio	3
School	1

It seems that friends are the major influence on students' musical preferences, with the environment and media in second place. It is also interesting that school influences their musical preferences. However, one student comments that he is not easily influenced, saying:

I am an independent guy and I do not like to follow what the rest are doing. Of course, I get a bit influenced if a song is a hit but I will only choose it if I like it. So, the media affects me a little bit, but only to help me familiarise with a musical style, then it is my choice. (Student 6)

In contrast to that, another student says:

It is my choice but sometimes school can affect me. (Student 5)

The school can indeed provide knowledge for the students on various musical styles, influencing their musical preferences in various ways. According to Kingsley (1946: 246), ‘the school can and should enrich the lives of its pupils by the cultivation of attitudes that predispose them towards appreciative response.’

5.5.3.4 Does school affect musical preferences outside school?

Students were asked whether the musical styles that were taught at school affected their musical preferences and in response to that four students had a positive response, saying that without the school they would not be familiar with certain musical styles in order to actually like these styles and listen to them again. Moreover, three of the students replied negatively saying that they do not necessarily like what they are taught at school, so they prefer to listen to their own musical styles at home. Some of the students said:

School does not affect me very much, but it makes me appreciate Greek Cypriot folk music. (Student 3)

...If I like something I listened at school, I will follow up on it and listen to it outside school too. (Student 4)

Yes, because when we play a musical style at school, I normally like to listen to it outside school too. (Student 5)

The above statements show that school can affect students in a positive way about certain musical styles that they may personally like. However, it is important to mention that Greek Cypriot folk music was specifically chosen as a musical style that creates appreciation in students. This is a very important aspect of the music curriculum, and confirms the view that students need to appreciate and respect their national heritage through Greek Cypriot folk music.

Moreover, other students interestingly replied that:

No I do not think so, because at school we are mainly taught classical music, so that does not influence me to stop liking rock. Maybe I may like classical music a bit, because I am taught this style at school, but in general it is not my favourite because it is included in school. (Student 7)

..I am upset though because I do not get the chance to be taught musical styles that I really enjoy at school. (Student 6)

Therefore, education does exert some influence on the students' musical preferences, but the students primarily are the ones who decide whether they want to listen to certain musical styles that are taught at school. Familiarity with certain musical styles may be more of an issue in terms of education rather than influencing students' musical preferences.

5.5.3.5 General comments and suggestions

To round up the interview with each student, a rather more open-ended question was given to them which asked them to express any comments concerning their musical styles and musical preferences. Although some students felt that the interview had mostly covered everything, some students added the following:

...I believe Greek Cypriot folk music is the most enjoyable. (Student 2)

To be taught more musical styles and in general to deal with more contemporary music. (Student 4)

..it is good to have and sing more modern styles of music like rock and rap, instead of classical and Greek Cypriot folk music, because as time passes songs become more modern and they change. (Student 5)

...the music lesson should not be restricted to Greek Cypriot folk or classical music, so it can attract more students and meet their musical preferences. (Student 6)

It appears that although students enjoy and appreciate Greek Cypriot folk music, they believe that the music curriculum should be modernised and include a variety of more contemporary musical styles that can meet students' musical preferences.

5.5.4 Music teachers

This section provides a summary from the analysis of the interview data for the music teachers. They are presented in three main categories as the interview was structured within different thematic areas of the interview. These findings will be discussed with reference to specific quotations from the music teachers' replies. This was considered necessary, as Study B was the first one to provide the music teachers' perspectives on students' musical preferences.

5.5.4.1 General information

Part A of the semi-structured interview was used to gain general information on the music teachers' background. These data such as age, gender and location of their current school are described next. Six music teachers (referred to as MT) were interviewed in various areas of Cyprus.

Table 27: Age and years of employment

Music Teachers (MT)	Age group	Gender	Employment years
1	30-35	female	14
2	35-40	female	12
3	30-35	female	7
4	35-40	male	11
5	35-49	female	16
6	45-50	male	19

The above table shows that age group that music teachers belong to as well as their years of experience in teaching music. As previously discussed in section 5.3.2.1, there are three different categories of music teachers with different educational backgrounds and qualifications: and three of the music teachers were located in rural areas and three in urban areas of Cyprus. It is also important to note that two of them were male, and four were female music teachers.

5.5.4.2 Part A: Musical styles taught at school

Table 28 shows the frequencies of appearance of most important musical styles taught at school, according to the participants' responses.

Table 28: Musical styles taught at school

Musical style	Number of responses
Classical	4
Greek Cypriot folk music	6
Greek Pop	6
Laiko	1
Byzantine	2
World music	2
Jazz	2
Rock	1

The table shows that all the music teachers include Greek Cypriot folk and Greek pop music in their lessons, with classical music being the next popular musical style. Music teachers explained why these musical styles were included in the classroom:

i) **Greek Cypriot folk music**

Music teachers explained that Greek Cypriot folk music is included in the music curriculum for the following reasons:

- a) National identity roots (three MTs)
- b) Cultural tradition (three MTs)
- c) Fundamental musical style - basic elements of music (three MTs)
- ii) Byzantine music
 - a) Religion
- iii) Classical music
 - a) Main source of other musical styles

Whilst MT5 comments that ‘the music curriculum has the flexibility to free the teacher to choose musical styles that are most suited to his/her knowledge...’, MT6 supports the idea that the musical styles included at school cover all the material needed to be taught at school, quoting that ‘Byzantine music defines their religion and Greek Cypriot folk music is their identity and roots.’

Moreover, one teacher (MT1) supported the idea that although she would like to teach some other musical styles and include them in her classes in order to give students a wider range of listening experiences, she is not confident enough to do so. A more modern approach to the music curriculum was given by MT4:

....Only three main musical styles are supported in the music curriculum and it is time for the curriculum to be revised... I correlated Greek Cypriot folk music with jazz.... I asked for common characteristics and asked them to play something in Greek Cypriot folk music and something in jazz....with classical music I find it very difficult to get their attention and enthusiasm and I feel the need to choose specific

pieces to do that... Greek Cypriot folk music is a very nice musical style but it does not mean that all its pieces are nice. The students need to be selective and choose what they like for any musical style. I am more interested in teaching them how to judge on their own, quality music of any musical style.

Although music teachers consider that the music curriculum can be quite flexible for teaching any musical style, some music teachers may not feel confident enough to teach those musical styles. MT5 comments that ‘all musical styles can be taught, as long as the necessary preparation and work is made by the teacher...’ The three main musical styles that are taught in the curriculum can be quite challenging to teach, especially classical music, as it is a rather difficult musical style to maintain the interest of the students.

The most dominant musical styles in the curriculum were considered to be Greek Cypriot folk and Greek pop music by the music teachers (six responses), whilst classical music was considered to be the third most dominant musical style (four responses). Classical music was considered to be the third dominant musical style as music teachers consider it as the fundamental or basic musical style, whilst Greek Cypriot folk music provides a major part of their nationality. MT5, however, suggests that ‘the music curriculum has been revised with new trends, so new musical styles are included and the students’ musical preferences are met.’

Music teachers mostly abide by the music curriculum, but sometimes they diverge from it either because of the nature of the lesson, they need to adjust it for particular students or because of their teaching style, and the materials available to them. Most music teachers consider the resources provided for the music curriculum to be inadequate, and that there is a very limited amount of yearly funding given for the music class. Music teachers suggested that if they were policy makers they would have added more musical styles to the curriculum (three MTs). An interesting quote by MT4 is as follows:

I have prepared a disc of Greek Cypriot folk song with famous artists and with only traditional instruments. These are our roots, but other musical styles are also important, otherwise why are we considered part of the European Union?

Students' musical preferences in relation to music teachers' views

Relationships between students' musical preferences and music teachers' views were also discussed. All music teachers take into consideration students' musical preferences, some to a larger and some to a smaller extent. In order to enable students' musical preferences to be developed in the music classroom, music teachers use the following activities:

- a) Students can bring their own choice of songs of any musical style to present or listen to the class.
- b) Music teachers choose musical styles from students' musical preferences.

- c) Music teachers give them a choice of various musical styles to choose from.

It is obvious that music teachers aim to provide enjoyable lessons for their students by taking into consideration their preferences. MT5 comments that:

Of course I take into consideration students' musical preferences for musical styles. If you begin the lesson with a song they like or in the musical style they like, it is certain you will get them to like the lesson too.

Moreover, music teachers use a questionnaire at the beginning of the year in order to assess students' musical preferences for various musical styles. Apart from musical styles, a music lesson normally can include listening, performance, singing, composition, creativity and orchestration, vocal and rhythmic exercises as well as music and movement. Although music teachers believe that most students like the music lesson depending on the teacher's enthusiasm, some teachers (MT2 and MT3) think that 'some students may easily get bored and lack excitement ...students only want to listen to their own songs or other musical styles they like.'

It is obvious that students do not like all musical styles that are taught in school and from the music teachers' perspective, familiarity with and appreciation of a musical style, as well as the teaching approach of the teacher, can influence students' liking for a specific musical style. Other factors, according to the

music teachers may be the students' psychological mood as well as their background and knowledge of specific musical styles. Greek Cypriot folk music seems to be the most favourable as compared to the other two main musical styles taught in school. MT6 comments that:

Not all musical styles are enjoyable by the students, but I feel that they ought to listen to some musical styles in order to learn a few things. For example, when they first listen to Byzantine music they feel a bit strange and they are a bit shocked with the notation and sounds of this musical style. Once they understand it and begin to learn it, they enjoy it and they relate that style to church.

Whatever musical style students learn, it is believed that they love it. It is also felt that they love Greek Cypriot folk music when they learn it in the right way and when they see the traditional instrument like "laouto", they get very excited and want to learn how to play the instrument.

The above statement confirms that when students are taught a musical style appropriately, and they become familiar with it, the chance of liking that musical style is greater rather than when the students are unfamiliar with something else.

Most popular musical style inside school

According to the music teachers, the most popular musical style taught inside school is Greek Cypriot folk music, and then Greek rock music. Music teachers' views about these musical styles involve media, feelings, nationalism and dance. The teacher (MT6) refers to Greek Cypriot folk music as the most popular musical style and states that:

At school, the most popular music style is Greek Cypriot folk music. They have a feel for this style, they love it and they even try to make their own “tsiattista” (creating Greek Cypriot folk) songs.

When students really appreciate and familiarise themselves a certain musical style, specifically with Greek Cypriot folk music, they may be able to create their own folk songs and that can be very satisfying and rewarding experience for the students.

Greek Cypriot folk music

All music teachers supported the idea that Greek Cypriot folk music is very important in the music curriculum in Cyprus for the following main reasons:

- a) It is part of the Cypriot tradition and the roots of their people.
- b) It is part of their national identity.

- c) It uses traditional instruments.
- d) It uses the Cypriot dialect.

Some quotes from the music teachers to support the above are as follows:

Greek Cypriot folk music is important to students and to the music teachers. It is very significant for us, it is our history, our tradition and for this we exist. We just need to have the right and ideal way to transmit it to the students. It is wrong for a student not to be aware of the music, or traditional instruments like “laouto” or “tampoutsia.” These are our roots. (MT4)

Greek Cypriot folk music definitely is very significant in the music curriculum. We teach it, and we ought to act as transmitters to pass it on to the next generation, but unfortunately I do not think that students place so much emphasis on this musical style. Maybe this is because the Cypriot dialect is used in this musical style and they may regard it as not “in” and a bit outdated. (MT5)

Therefore, although Greek Cypriot folk music is very important as a musical style for both, the music teachers and the students, teachers support the idea that this musical style defines the roots and nationality of the Cypriots; however students seem to be absorbed by other musical styles that are fashionable

nowadays. Moreover, music teachers find it hard to teach Greek Cypriot folk music in an interesting way that will attract the students' attention.

5.5.4.3 Part B: Students' musical preferences outside school

What follows is the frequency of the musical styles that students listen to outside school, according to the music teachers. These are presented in Table 29 below:

Table 29: Musical styles that students listen to outside school

Musical styles	Number of responses
Greek pop	3
Rhythm and Blues/Rap	2
Chart pop	3
Laiko	1
Heavy Metal	1
Rock	1
Electronic	1
Reggae	1

Greek pop and chart pop seem to be the most popular musical style that students listen to from the music teachers' perspective. As observed, Greek Cypriot folk music and classical music were not really mentioned in the music teachers'

responses for the musical styles outside school and therefore this raised the question of whether students like to listen to and enjoy the same musical styles that they listen to inside school. Music teachers agreed that most students do enjoy listening to some of the musical styles taught inside school when they are outside school, because an appreciative feeling has already been created for these musical styles. In contrast to that though, MT6 comments:

It is very difficult, for example, to listen to Greek Cypriot folk music outside school, unless their parents urge them to. There are not many opportunities to listen to that musical style outside school. Students rarely play Greek Cypriot folk music at home: only if they go to festivals with Greek Cypriot folk music or they attend classes in Greek Cypriot folk dancing, do they come into contact with the style. Another way is perhaps if the students take part in the Greek Cypriot folk competition. I belong to a folk group and we give concerts on Greek Cypriot folk music in various places, we have been asked by the Ministry of Education and Culture to go around to various schools in Cyprus, and this is funded by the Ministry.

Therefore, although students would like to listen to certain musical styles taught inside school, like Greek Cypriot folk music, they may not be able to access this musical style outside school. Moreover, some music teachers supported the idea that students may not enjoy the same styles that are taught inside school when

they are outside school, because the students may want to explore other musical styles either through media or through their friends.

Factors that influence students' musical preferences

According to music teachers, the following table shows the main factors that can influence students' musical preferences outside school:

Table 30: Factors that influence students' musical preferences

Factors	Number of responses
School	4
Family	3
Friends	3
Media	5
Trends/ Environment	4
Idols/Artists	1

Media is the most influential factor that influences students' musical preferences. School, training and experience seem to be the second highest rated factors that, along with fashionable trends, influence students' musical preferences. Other factors such as family and friends come next and finally students may choose a musical style because of various artists that may

represent these musical styles, and the students may identify with them. MT4 refers to the influences of the following on students' musical preferences:

The look of their artists and their idols are major influences...
School is also another major influence and the media as well as their environment, but I am trying along with the music curriculum to adjust their needs and preferences to the right quality path. I aim not to conflict with them, but to accommodate them instead. (MT4)

Greek Cypriot folk music

The majority of the music teachers support the idea that students listen to Greek Cypriot folk music because they really enjoy and like this musical style, and not because it is obligatory inside schools. MT2 and MT6 positively comment on this:

It is easy for them to perform and like it, not because it is taught at school. (MT2)

They listen to Greek Cypriot folk music, not because it is obligatory but because they like it when we teach it and they give more importance to this musical style. School gives the basis and the right sounds. (MT6)

However, MT4 and MT5 have different views on this issue:

I think they will not listen to it outside school, but they are obliged to listen to it at school. The radio stations do not really play Greek Cypriot folk music, there is not enough production of this style to promote it.... In older times, Greek Cypriot folk music was a way of living, but not maybe as alive as it used to be. It is dying a bit outside school. (MT4)

It is sad to note that our young generation, willingly or not, has been influenced by and has turned to new foreign musical styles and trends. It is not an exaggeration to say that the English language is more familiar to their ears than the Cypriot dialect... (MT5)

It is important to note here that although there is a positive attitude towards this musical style, the environment, the media and the social contexts that students live in, may not enable them to listen to this musical style as often as they would like outside school. Moreover, foreign musical trends do influence students to a major extent and that may affect them in choosing other musical styles over Greek Cypriot folk music.

In order to have a more specific view from the music teachers of the power of Greek Cypriot folk music relative to other musical styles, music teachers were asked to rate Greek Cypriot folk music in terms of students' musical preferences. Their responses are presented in order of preference in Table 31:

Table 31: Greek Cypriot folk music in relation to other musical styles

Musical style in order of preference	Number of responses
Greek Pop	4
Chart pop	1
Greek Cypriot folk music	3

Greek Cypriot folk music was rated as one of the top three musical styles that students listen to outside school from the teachers' perspective. In contrast to the other music teachers, MT4 comments that 'outside school I believe that Greek Cypriot folk music is underrated, so I would rate it as two out of ten, but inside school I would rate it nine out of ten, but this is the case for my students in this school.' It is rather a contradictory and strong statement as compared to the other music teachers, who believe that once students like this musical style inside school, they should also quite like it outside school, despite the difficulties they may have listening to it.

Moreover, all the music teachers, apart from one, agreed that the musical training at school affects students' liking for Greek Cypriot folk music outside

school because they are already familiar with it. Some interesting quotation from the music teachers are as follows:

Yes, very much, but this applies to all musical styles. (MT1)

Yes, they are influenced and they want to know more about it.

(MT3)

Yes, the training at school definitely helps them, but it is necessary to teach them about it, if it is to really impact on their minds and hearts. Until the age of thirteen, students are very welcoming and easily accept whatever their teacher decides to teach. They have more passion and energy and they are like sponges with any musical style they are introduced to. However, when they reach adolescence, they become very selective and make demands; they have a variety of choices and therefore they may reject some musical styles. As they grow, their musical preferences narrow and they limit themselves to only a few musical styles. (MT5)

MT5 interestingly suggests that the younger student more easily accepts whatever the teacher plays in class. In this way, they become familiar with the musical style, and when outside school, they may search for the musical styles they are taught inside school. In contrast with the other music teachers, MT2 believes that ‘students genuinely like Greek Cypriot folk music because it is in their roots, and they are not really influenced by school.’ This view could also

be valid to some degree as Greek Cypriot folk music is considered to be part of their music: this does not necessarily suggest, however, that school has no influence on the students' musical preferences or views about certain musical styles.

5.5.4.4 General comments and suggestions

In the final question of their interview, music teachers were asked to freely comment on any other issue they felt was important. They suggested that it would have been more effective if more time was allocated for music at school, and also that music teachers' passion is essential in teaching music effectively. Moreover, most music teachers considered that there is a 'gap' between the teacher's choice and students' musical preferences since many teachers refuse to keep up to date with contemporary musical styles: this, maybe because they have no time to research for new musical styles, or because they are comfortable with material they have been teaching; this depends on the teachers' confidence and passion, as well as on their experiences. For example, MT5 comments that: 'I am eager to learn new material, to go with the flow of the environment and the society and to change the way I teach as I try to match my students' musical preferences.'

Another issue that was raised by the music teachers is that all musical styles should be considered to be equally important, and thus should be taught at school. According to MT1, '...I favour the argument that human beings are influenced by the environment in which they live and create music and culture.

Therefore, students must be taught their country's traditions and music... We must seek out quality music in every musical style to offer the students all these musical experiences. In today's global world, one nation's music affects all the others. There is no longer the belief that classical music is superior to the other musical styles.'

5.5.5 Music inspectors

The interviews for the music inspectors (MI1 and MI2) were partly based on the semi-structured interviews designed for the music teachers, but some major alterations were made. The two music inspectors that were interviewed, one for primary (MI2) and one for secondary music (MI1) education, had a more open-ended interview. For the open-ended questions, the coding was achieved by comparing and contrasting the data, and by devising response categories.

5.5.5.1 Musical styles inside and outside school

Musical styles taught inside school differ in primary and secondary education. MI2 suggested that the following musical styles were the main ones taught in the primary school:

- a. Students' songs (classical, modern or folklore).
- b. Classical music of all periods (Baroque, classical, romantic, etc.).
- c. Greek folk or Greek Cypriot folk music and songs.
- d. Byzantine music (basically hymns or prayers or chants).
- e. Greek pop.

- f. Greek laiko.
- g. World music.

These were seen as the main musical styles in primary education, whereas MI1 suggested that various musical styles are taught from gymnasium (grades 1-3) to lyceum (grades 4-6). In secondary education there were seen to be three major categories:

- a. Classical, baroque, romantic, 20th century music.
- b. Greek Cypriot folk, Greek folk, world music, Greek rock music.
- c. Rock, rhythm and blues, pop and jazz music.

In both primary and secondary education, it is important to note that both inspectors suggested that music teachers should have the freedom and choice to select any musical style they would like to teach in the classroom, whether that meets students' preferences or not. Moreover, an important aim that was raised in the interview with MI1 is that '...students should become critical listeners and be able to distinguish various musical styles; understanding the style is the most important, because through comparison students can distinguish the various styles of their generation.'

The main problem in introducing new musical styles in the classroom was seen to be that music teachers may not have the necessary knowledge and familiarity with some contemporary musical styles.

It is important to note that MI2 also commented that some modern musical styles are not totally familiar, and that research is also needed from the music

inspectors' perspective in order to provide music teachers with seminars on various musical styles. However, MI2 confidently commented that 'I am very well acquainted with all the musical styles included in the music curriculum.'

According to MI1:

....the music teacher must have both, the will and the ability to do so- seminars are not enough to guide him. Teaching experiences are necessary, and for this reason every teacher has to take a course from the ministry of education before the teaching starts. This will give him/her ideas and experiences, and enable him/her to observe other teachers so that he/she can personalise the lesson, which is very important....the teacher is flexible in adjusting each lesson according to his/her personality, knowledge, educational background, ideas and sensibility...

Although teachers have to follow certain guidelines set out in the music curriculum, they themselves largely determine how the music lesson is designed and taught in schools. MI1 suggested that:

The most important thing is the love for music which is transmitted through the right methodology and through the enthusiastic personality of the teacher. If the teacher

manages to make the students listen carefully.. and enables students to develop these skills... then any musical style can be taught, because the students at this point can compare other musical styles with the one they already like and if they really recognise the real value of a piece or song ...then the student will love music and learn to distinguish what is appropriate to listen and why....It is very important to consider and use all musical styles combined with the right way of teaching, and to have as the ultimate aim enjoyment and knowledge through experience.

From the music inspectors' view, it is believed that students may not enjoy all musical styles taught in the classroom: this is understandable, since each student has his or her own musical preferences. The aim, however, is for 'music teachers to create a pleasant environment that makes any musical style enjoyable and pleasant to students' ears' (MI2). Music inspectors believe that students' favourite musical style is Greek pop, and songs become popular in contemporary chart music because students get influenced by what is broadcast by the media.

Music inspectors support the idea that students do not enjoy the same musical styles that they normally listen to inside school, as they consider that students probably listen to more contemporary musical styles outside school, and that these musical styles are not normally taught in school for the reasons that were previously discussed. Music teachers attempt to take into consideration students'

musical preferences, but this is not always the case since they are busy, and have to prepare many school celebrations for the school and parents (MI2). On this point, MI1 suggests that:

The lesson cannot be based on the students' musical preferences, but a good teacher can use the students' musical preferences to produce a high quality and pleasant lesson without ignoring other issues. You cannot ignore Beethoven because the students like Madonna for example. We must teach both, a bit of all musical styles ...aim is not only knowledge but also skills...critical listening.

Greek Cypriot folk music: inside and outside school

The most important musical style taught in primary education is Greek Cypriot folk music according to MI2 and this is because this musical style defines the students' roots and supports the idea that 'if we forget our roots, then as a nation we will become extinct.' Moreover, it is considered to be a very important musical style because it defines their identity in a rather cosmopolitan environment. MI2 believes that 'students from the major cities of Cyprus regard Greek Cypriot folk music as something that is not very sophisticated, something that is only suitable in the villages: deep down they really enjoy it, but because of social pressure they prefer to say that they do not. In rural areas, students' regard Greek Cypriot folk music with a lot of respect and they are not afraid to say they enjoy it.'

Greek Cypriot folk music is listened to by students not because it is obligatory inside schools, but outside because they really like it. They seem to consider it to be music for traditional weddings and festivals as well as for Cypriot television series outside schools (MI2). Relative to other musical styles, Greek Cypriot folk music is probably rated in third or fourth position: it may not be their most favourite musical style, but it is definitely not their least favourite either.

5.5.5.2 General comments and suggestions

Most of the views between the music inspectors were in agreement with those of the music teachers, as well as those of the students. Various factors seemed to influence students' musical preferences, but depending on each music teacher's background and motivation to work and research, all musical styles could be introduced in the classroom. Music inspectors do consider musical styles taught inside school to be highly important, but they also believe that students' favourite musical styles outside school should be taken into consideration. The "gap" between music teachers' and students' stylistic preferences should be bridged, and a balance should be provided between inside and outside school. Students need to develop a sense of critical listening not only in order to become familiar with a wider range of musical styles, but also to become able to distinguish between each musical style, and recognise the quality that each style can provide. Music inspectors believe that the music teacher should be the person in control, who knows best what, how and when musical styles should be taught.

5.6 Summary

This chapter described the content and design of the interviews, as well as the methods used to code and analyse of the data from them. Some of the semi-structured interview responses were analysed quantitatively, although most of the interview was qualitative. Through this study an effort was made to evaluate the findings collected from the interviews of the students, music teachers and music inspectors. This study also aimed to add validity to the survey findings (Study A) by adding some further qualitative evidence.

The interview data demonstrated that some differences between students' musical preferences outside and inside school do exist, and that some of the major factors that influenced these differences were the media, and school education. Greek Cypriot folk music is considered to be highly important inside school, and students really enjoy listening to it: however, it is not easily accessible to students outside school. The suggestion that music teachers find it difficult to implement musical styles other than those used in the curriculum, as they do not have a sound knowledge of them, was confirmed in this study not only by the music teachers' views, but also by those of the music inspectors.

CHAPTER 4

STUDY A: THE DEVELOPMENT OF STUDENTS' MUSICAL PREFERENCES

4.1 Introduction

As explained earlier, this research includes two surveys examining the development of Greek Cypriot students' musical preferences; the questionnaire study and the listening test. This is the first of the two studies conducted to give a broad and initial picture of the musical preferences of students aged eight to sixteen. For this study two main factors were investigated and analysed: the age of the students, and their specific preferences for national Greek Cypriot folk music. This study also aimed to investigate the musical environment in Cyprus and to discover some of the factors that influence students' musical preferences in this environment. This survey was quantitative in nature and it was conducted in different schools and geographical areas of Cyprus. A pilot study of the questionnaire was undertaken first, and after minor alterations and transformations were made, the main survey took place. This chapter will thoroughly examine the theoretical bases, the aims and

the objectives, the research questions, and the choice of the method of Study A.

Then, the main study will be examined, the findings will be discussed and analysed and conclusions will be drawn.

4.2 Development of the survey questionnaire

4.2.1 Theoretical bases and hypotheses

This survey was undertaken to provide a general framework and a “snapshot” of the current situation regarding Greek Cypriot students’ musical preferences. It is a preliminary study from which all the normative data were produced and which formed the basis for study B. The purpose of survey research, as identified by Greig and Taylor (1999:100) is to ‘describe what is actually going on...in a particular field of practice’. It is a method frequently used in social research, because by asking a large number of questions, a wide range of topics can be covered to give a broad picture of the subject and to indicate the direction for further studies to take place.

Beginning in the 1970s, there was a significant movement towards empirical research in musical tastes and preferences propelled by theorists and researchers in such varied fields as psychology, music education, sociology and music. Research

on musical preferences has consistently revealed age differences in musical preferences and involvement with music (May, 1985; LeBlanc, 1991; Hargreaves, Comber & Colley, 1995; Hargreaves & North, 2001): it is expected therefore that this study will show that older adolescents will prefer pop music to the more traditional Greek Cypriot folk music due to the fact that they can now make their own choices and rebel. Informal observation suggested that for younger adolescents in Cyprus, the range of musical styles seemed to be somewhat limited and preferences tended to focus on popular styles, while primary school students seemed to enjoy listening to all styles of music played in the classroom. Furthermore, the young adolescents responded negatively to some listening styles, especially national Greek Cypriot folk music. Based on these observations, further questions were generated related to other factors that might affect students' musical preferences and the reasons they like one style over another.

4.2.2 Research Questions

This study had two main aims: first, to investigate Greek Cypriot students' musical preferences during early childhood and young adolescence by providing preliminary normative data, to draw some general conclusions and second, to provide a justification for pursuing a more in-depth investigation in study B.

The main research question of this study is:

- How do Greek Cypriot students' musical preferences develop from early childhood to young adolescence?

This general question was investigated in relation to age and national Greek Cypriot music, and so there were some further subsidiary questions as follows:

- How does age affect the students' musical preferences?
- What is their favourite musical style, and where do they listen to it most often?
- What are the differences between their liking for Greek Cypriot folk music and for other musical styles?
- Does gender influence these musical preferences?
- Do students in urban areas have different musical preferences to students in the rural areas, and if so, how?
- Where do students most often listen to these different musical styles?
- What is the most popular explanation for preferring a chosen style?
- Do musical preferences differ among the three age groups?
- Does familiarity affect students' liking for a style of music?
- Which musical style is most widely recognised?
- Where do students most often listen to Greek Cypriot folk music?

4.2.3 Method

The research tool is usually determined by the theoretical approach that underlines the research and it is guided by the research questions. The literature review on musical preferences revealed that it is a multidimensional subject with a number of different variables involved, and therefore, it is not a simple task to study. Musical preferences can be associated with different theoretical views, and so various tests and techniques can be used to investigate these preferences. Hypotheses and research questions were developed for this research and a quantitative survey tool to collect the necessary information was deemed most suitable for this survey. As a consequence, the questionnaire with response rating scales was chosen as the tool for this study, since it served the aim of this survey, and “fits the purpose” drawing some general conclusions about students’ musical preferences. It is a suitable tool to ‘gather data at a particular point in time with the intention of describing the nature of existing conditions’ (Cohen, Manion & Morrison, 2000). The questionnaire is the most common instrument for gathering data using a social survey design, as it allows the participation of a large number of subjects over a broad geographical distribution. This quantitative method was chosen because it enables standardization of the data collection, and should not prove to be too time-consuming. As will be further described, this study also included a listening test. The same test was used for all the age groups, so that all the students listened to the same ten musical extracts representing the ten musical styles investigated in the study.

Apart from some theoretical bases that have already been discussed, this study focused on a topic that has never before been researched in Cyprus. In other words, in Cyprus there has been no previous research related to the musical preferences of students from early childhood to young adolescence. However, similar research has been conducted in the UK (e.g., Hargreaves & North, 2001; Hargreaves, North & Tarrant, 2005), and so these UK studies were used as theoretical and methodological models upon which this study could be developed, but in a different location. Questionnaire surveys usually aim to examine people's attitudes on specific issues, and this study aimed to generate an up-to-date view of students' musical preferences in relation to factors such as age, gender, geographical region, etc. in relation to national Greek Cypriot folk music and other styles. The questionnaire was therefore considered as the most suitable instrument to address these aims.

4.2.4 Reliability and validity

Reliability and validity are significant issues that are implicated in quantitative research, and both are concerned with the adequacy of measure and whether the results of a study are repeatable. As with any survey, there is a level of uncertainty regarding participants' honesty, since there seems to be a difference between people's replies and what do they actually think. Therefore, it is often observed that

the questionnaire responses are deceptive. People's responses are often guided by the 'social desirability response bias' (Robson, 2002:310). However, in the case of this survey, giving students the opportunity to express their musical preferences and their likings through close-ended questions and using likert scales ensured a high degree of reliability. Given that most participants responded to the questions truthfully in part A, their answers were double-checked against their answers in section B, where they were asked in a more open-ended question to choose their favourite style.

4.2.5 Ethical issues

All participants (students from age eight to sixteen) were informed that they would remain anonymous and that their answers would be confidential and the data would not be used for any reasons apart from the survey's purposes. They were also advised and assured from the beginning that they were allowed to withdraw from the survey at any time for any reason, and they also had the right to decide after the survey whether they would like their information to be used or not. A participant consent form (approved by the Ethics Board of the University of Roehampton) was signed by their parents and teacher prior to the survey. In addition, a cover letter with instructions was also attached to the questionnaire. This letter was very important as it explained the importance of both the study and their honest

participation, and it also introduced the researcher to the participants and provided a way of contacting the researcher for any further details or necessary clarification.

4.3 Questionnaire survey: Pilot study

Preparation, design and editing of the questionnaire were finalised. The first step was to contact and send letters to the Ministry of Education in Cyprus to acquire permission to visit the schools and conduct the study. Details of this research and the informed consent statements were also included in these letters and, after a telephone conversation with the headmasters, access was granted and meetings to visit the school were arranged. The pilot study was carried out and it involved fifty two participants. For the pilot study two different schools in urban areas were selected, one primary and one secondary, and questionnaires were distributed to three random different classes. Since all classes were similar in terms of representation of the study's designated population, and all teachers were willing to co-operate, classes were chosen according to the teacher's availability and convenience; in other words teachers agreed to allocate the music period for this investigation.

The participants ranged from age eight till sixteen and a proportional range of participants was randomly taken from each age group 8-9, 10-11, 12-13 and 14-16. One purpose of the pilot was to verify that rating scales were appropriate and that

sufficient time was allocated for the listening sample. It was very crucial that the different age groups understood the rating scale in terms of the different degrees of liking and disliking, as well as the fact that they should give their own personal opinion and not be biased by their friends' answers.

The questionnaire was tailored to the aim of this study and it was designed such that it would not be too demanding or too time consuming. It was divided into two main parts:

- Part A: Musical Likes and Dislikes: This part comprised ten different questions, each containing the same four parts. Participants would listen to ten different musical excerpts representative of ten different musical styles and then answer four questions respectively for each excerpt (identify the style, how much they like it, how familiar they are with it and where they listened to it).
- Part B: My Favourite Music: This section examined their favourite musical style but with a more open-ended question, and included questions related to with whom, what time, why, their favourite artist and song in this musical style. In order to validate results from part A of the questionnaire, the ten different musical styles and some other styles were listed in the last question of this part and students had to rate them on a scale from 1 to 5 (1: strongly dislike, 2: dislike, 3: neither like nor dislike, 4: like and 5: strongly like) in order to cross-check results from part A of the questionnaire.

The pilot study was conducted quite smoothly, but revealed that a few minor adjustments to the survey would be necessary before the main study. To start with, it was clear that the students needed more detailed instructions on what was required of them; therefore the questionnaire was revised with some clarifications and editing aimed to facilitate the process of answering the questions. Observations during the pilot study showed that students felt a bit uncomfortable and puzzled about how to answer the questionnaire and that they were discussing with their classmates to decide how to answer. It also seemed a bit difficult and problematic for the students, especially those under the age of ten, to identify some musical styles, so an alternative way to help them was considered necessary. Therefore, the researcher decided to write a list of the ten different musical styles on the board of each class so students could choose. This made the process an easier and a more defined task. Furthermore, it seemed necessary to emphasise the fact that there was no right or wrong answer and preferences or attitudes for different musical styles were only personal and private.

Although the main study originally intended to focus on one town and the pilot study was conducted in two schools that were situated in the capital, a more representative sample related to the population was deemed necessary. Accordingly, schools in several different areas were contacted as that, the main study would include students in both urban and rural areas. One reason for including rural areas is that many folk traditional events normally take place in the rural areas, so students' liking for folk music or other musical styles might differ depending on

where they live. Thus, a cross-section of city and rural schools which was representative of the areas of Cyprus, was selected for the main study in order to ensure a good geographical coverage of schools across Cyprus.

4.4 Questionnaire survey: Main study

4.4.1 Population

The population of this research study included students from several different cities, in both rural and urban environments, and at various levels of education. The urban population was drawn from two cities, Nicosia, the capital and Larnaca, while the rural samples were drawn from Kykkos in the mountains and Xylotympou (Larnaca district) near the beach. The classes comprised students in the fourth grade of primary education to the third grade of secondary education. As stated above, both rural and urban areas were examined not only to ensure a representative sample in terms of geographical areas, but also because the local music traditions differ from the rural to the urban areas. To be more specific, in rural areas the music culture is dominated primarily by the folk song and the many folk-based festivities that take place there, so students who grow up in those geographical areas are likely more associated with the folk tradition. The urban areas on the other hand, are not folk orientated; in fact, this is where students will likely be more exposed to new trends and foreign music. Previously, a brief geographical and historical review of Cyprus

was given in Chapter 1 and examination of the ways in which Greek Cypriot folk music has been affected from various reasons was described. Therefore, all these different geographical areas were visited for this study to have a representative sample, and not drawn only from a specific city or area of Cyprus. This sample was also used to check any differences or comparisons of students' preferences between these three main areas: urban, rural by the mountains and rural by the beach. If the population of all the students is approximately 45 000 in all the cities of Cyprus, then a larger sample needed to be achieved to represent each area of Cyprus.

4.4.2 Participants

A revised version of the questionnaire was used for the main study and this was addressed to students from age eight to sixteen. The schools and classes were chosen in randomised way but the sample was stratified according to three geographical areas and four age groups. A total of 340 questionnaires were distributed; the response rate of this study was 100%, an unexpectedly high return rate, since every single questionnaire was returned. The survey was designed so that as soon as the questionnaires were completed they were immediately returned to the researcher. If you consider that there is a generally low response rate for questionnaires in education research, this was an excellent response rate. This was also due to the fact that questionnaire study was conducted in person and the participants were asked to complete their questionnaires with the help of their teachers and then hand them in. Moreover, the students appeared quite keen to

comply with the survey as they understand that their answers would be seriously considered in an effort to change the musical styles that were taught at school to be tailored to their needs. However, after coding and going through each questionnaire, 39 were disqualified because they were deemed to be incomplete (i.e., not enough questions were answered). Therefore, a total of 301 questionnaires were finally used for this study. The questionnaire took approximately 40 minutes to complete and teachers had a very positive response on the students' reaction to the questionnaire namely, since the teachers noted that the students seemed to enjoy the questionnaire and its listening excerpts. This probably also accounted for the positive response rate.

The sample was drawn from various districts in Cyprus, and included rural and urban areas. Specifically, questionnaires were sent or personally delivered to the following primary and secondary schools. All headmasters of the schools had been contacted in advance:

1. Primary school of Ayios Andreas (Nicosia district: urban area)
2. Primary school of Dasaki Achnas (Larnaca district: rural area by the sea)
3. Primary school of Byzakias (Kykkos district: rural area on the mountains)
4. Primary school of Xylotympou (Larnaca district: rural area by the sea)
5. Secondary school of Makedonitissas (Nicosia district: urban area)
6. Secondary school of Xylotympou (Larnaca district: rural area by the sea)

In each of these primary and secondary schools two different levels of classes were chosen, so a representative sample for the four different age groups 8-9, 10-11, 12-

13 and 14-16 was achieved. The 8-11 age group represents the fourth to the sixth grade of the primary schools, whilst the 12-16 age group represents the first grade to the third grade of secondary (gymnasium) education.

In general, the execution of the questionnaire study was very efficient, but this was only because the researcher had planned well and keen to contacting the schools in advance, arranging appointments to visit the various schools, talking with the class music teachers as well as making sure the necessary technical equipment was in the classroom. Although this was very demanding and exhausting, the result was that there were no major or last minute problems. Moreover, the students' excitement and enthusiasm on the questionnaire as well as the teachers' willing co-operation were highly encouraging and rewarding.

4.4.3 Content and design of questionnaire

The questionnaire of this main study had a preliminary section that contained the detailed instructions and asked for participants' personal information such as age, gender and their location. Before the questionnaires were given out to the participants, the teacher introduced the researcher and briefly explained the questionnaire and its purpose. Then, the researcher gave very detailed instructions and wrote out the ten different musical styles on the board. After this, some time was allocated for any questions or clarifications. The researcher has also highlighted that it was very important that students should reply and respond with

their own personal view only and not be affected or “cheat” by consulting with classmates.

A self-completed questionnaire (see Appendix B) was compiled in order to gather information on the musical preferences of the participants and it was divided into two main parts:

- Part A: Musical Likes and Dislikes: This part was mainly based on a listening test where participants had to listen to ten different excerpts representative of ten musical styles and rate each sample on a “like-dislike” scale. After listening to each excerpt, four identical questions were needed to be answered. This part used a 5 point degree likert scale for participants to rate how much they liked and how familiar they were with certain specific musical styles. Therefore, most answers were based on this rating scale from 1-5 (1: strongly dislike and 5: strongly like, 1: very unfamiliar and 5: very familiar) while there were other questions that asked participants to name the musical style (they were listening to) and state where they listen to this style. The questionnaire also examined their knowledge of the various styles and their correct labels. The ten musical excerpts were placed in random order, lasted for approximately 30 seconds each and omitted any lyrics or information concerning the artist or the song.
- Part B: My Favourite Music: Preferences for a specific musical style were examined here in a more free report (with whom, what time, why, favourite artist and song of this musical style). In addition, various different musical

styles were listed in the last question of this part and students had to rate them on a scale from 1 to 5 (1: strongly dislike and 5: strongly like) in order to validate the results in part A of the questionnaire.

The familiar five-point bipolar response form scale was chosen and used in the main survey instead of a seven-point scale, as this seemed to be the best-suited to the needs of this first study. The type of scale investigated a cluster of attitudes related to students' musical preferences and because of its design there was a middle point on the scale that allowed for a neutral response. This study aimed at presenting an important general overview of students' musical preferences and this unidimensional scale allowed a satisfactory range of five replies that was not tedious for the respondents to answer. Also the five-point scale has been proven from previous research to have similar advantages compared to the seven or nine-point scales (Radocy, 1982) and more scaling could prove more complicated to respond to especially for the younger age group of this research study. Therefore, the five-point rating scale was chosen as it seemed to be practical as well as user-friendly, as it offered clear presentation of responses from the students regarding various different musical styles.

4.4.3.1 Musical styles and excerpts: labelling and choices

The pilot indicated that some participants were either unable to identify some of the styles or that they seemed to find style labelling a bit problematic. In order to

discriminate between various musical styles, awareness and knowledge of various styles is required. In a study by Hargreaves and North (1997) regarding development on stylistic knowledge, the youngest participants they tested were nine years old. In this research, the eight year-old children may indicate lack of knowledge on certain stylistic labels. However, Gardner (1973) suggests that younger listeners aged six and seven were able to discriminate between different styles of classical music and through everyday listening experiences young students should be able to develop a sense of stylistic label classification. Because the pilot study indicated confusion over stylistic labels especially among the youngest participants, it was decided to have the ten various different musical styles used written out in random order on the classroom board. Students had to choose from these ten different musical styles and they were advised that they could only use the musical style once in the questionnaire.

The musical styles chosen for this listening test were selected according to certain considerations. Previous research (LeBlanc et al., 1992, 1996; Hargreaves et al., 1995; Hargreaves and North, 1997) revealed that most researchers chose a relatively small number of musical styles in their experiments to indicate major differences between “popular” and “classical” styles. For the purpose of this study, more emphasis was placed on the differences and musical preferences among the various age listeners. For this reason, a wider range of musical styles was necessary to shed more light on the question of development of stylistic preferences and differences. It was important, however, not to use an excessive number of musical

styles as younger students were included in the survey and they had to be able to recognise and be familiar with all the musical styles that would be used. In addition, as this was a questionnaire, if more than ten styles were tested it would have become very tiring for the students, especially for the youngest group of listeners who could easily lose focus and concentration.

Thus, it was ultimately decided that ten musical styles would be used for this research study; these were rock, pop, r'n'b, jazz, classical, Scottish folk, Byzantine, Greek laiko, Greek pop and Greek Cypriot folk. Some of these styles, such as jazz, rock, pop, were chosen in compliance with a study conducted by Hargreaves and North (1999) regarding prominent styles in music. It was considered that different musical samples were needed for this study so it would not replicate earlier studies of previous ones. However, other musical styles like r'n'b, Greek laiko, Greek pop, Greek Cypriot folk, Scottish folk and Byzantine were not included in those previous studies, but for the intentions of this research, these musical styles were entailed in the questionnaire as they are considered popular and common in the Greek Cypriot environment. These styles, except Scottish folk, are the most common styles listened to in different areas of Cyprus and recordings of these types of musical pieces can be found in all the record shops as well as in media broadcasts. These were judged the most popular based on their frequency on different radio stations as well as television all over Cyprus (<http://www.cybc.com.cy/index.php/radio>) and music online channels and music record stores such as yahoo, amazon, iTunes, virgin and HMV provided further evidence for verifying the selection of the music

pieces. In that way and through socialisation, it was considered that participants should have already developed a degree of familiarity with these musical styles enough to be able to identify them through listening. However, the Scottish folk style was included to see whether participants would distinguish it from the Greek Cypriot folk style.

It is important here to define and distinguish two of the Greek-orientated musical styles, as participants outside the Greek may have been unfamiliar with them. Although there is vast literature (Booth & Kuhn, 1990; Straw, 1990) defining the different Greek musical styles and labelling, only some of these will be briefly described due to limitations of this study. To begin with, Greek laiko or Greek popular was very popular during the 1950s and 1960s with Stelios Kazantzidis and Stratos Dionysiou being the most representative musicians of this style. It is a style of music that uses Greek lyrics, Greek popular modes and rhythms and its main instrument is bouzouki. These songs can be heard on various radio stations in Greece and Cyprus but also in special clubs where the traditional Greek “smashing of dishes” takes place. Greek pop or Greek light popular comprises many characteristics of the Western tradition but the main difference with pop music is that it is sung in Greek lyrics and normally there are live performances by all the popular artists that represent this kind in different restaurants, clubs or stadiums. Greek Cypriot folk music has already and thoroughly been described as that constitutes one of the main aims of this research.

For the questionnaire survey, all pieces of music were also cross-checked by established sources of information, such as BBC Music (www.bbc.co.uk/music). Furthermore, the pilot study informed us that labelling the musical styles was somewhat difficult for the younger students but most of the 13-16 year old students who took part in the pilot study seemed to agree with the style labels that the researcher chose for each of the musical excerpts, regarding them as very typical of their musical style.

Ten musical excerpts representative of ten different musical styles were played, with a three-minute interval between the excerpts when the students would answer the four questions corresponding to the excerpt. These excerpts were carefully chosen to ensure they were very representative of their respective musical style. Research revealed that in studies of the type undertaken here, the choice of musical excerpts was usually that of the researcher, as there is no standard method. The musical pieces were chosen from the researcher's personal music library. To identify an appropriate and representative 30-second excerpt, the researcher listened to the pieces numerous times. Because, it was important to select excerpts that gave the feeling of totality, the researcher aimed for complete musical phrases while also paying close attention to the tempo of all excerpts since faster pieces could allow more exposition of phrases than the slower ones and repetitions of themes may have influenced students' musical preferences.

The researcher used a technical studio and the Cubase sound editing software system to curb the musical pieces as well as to fade in and fade out. These fractions of music included only musical segments characteristic of the entire piece without any lyrics, as it was necessary that the students did not realise whether they were Greek or English and be biased on their decision of choosing and liking a musical style. The musical pieces employed in this study and a list of the musical pieces, song titles and artists are provided in table 1.

Table 1: Representative excerpts of musical styles

Musical style	Representative excerpts (Artist: <i>title</i>)	Duration(in sec)
1. Greek chart pop	Giorgos Tsalikis : <i>Yia sena ksenixtao</i>	40
2. R&B / Hip Hop	Usher- <i>Yeah</i>	26
3. Classical	Ludwig Van Beethoven: <i>Fur elise</i>	50
4. Rock	Pink Floyd: <i>Breathe</i>	47
5. Greek laiko	Mixalopoulos: <i>Vadizw kai paramilao</i>	20
6. Folk: Scottish	<i>Bagpipes</i>	48
7. Chart pop	Britney Spears: <i>Toxic</i>	29
8. Byzantine	Eirini Papa: <i>Ypermaxw</i>	36
9. Jazz	George Gerswhin: <i>Summertime</i>	36
10. Folk: Greek Cypriot	<i>Tillirkotissa</i>	24

4.4.4 Data coding and analysis

Data on each question were coded according to several factors including age, gender, location, musical style, etc. and different variables were created in relation to these factors. In order to code all these independent variables and examine different relationships among variables, dummy coding was applied (Jobson, 1992: 458). Therefore, dummy coding was used for the age variable and this resulted in three categories, namely age groups 1) 8-11, 2) 12-13 and 3) 14-15. Thus, dummy coding created the following categories of data whilst coding the independent variables:

- 1. Age:** Although the age groups were initially grouped into four categories 8-9, 10-11, 12-13 and 14-15, they were finally merged into three broader groups as 8-11, 12-13 and 14-15. The reason for this merging of the age groups will be discussed in section 4.5.1.1.
- 2. Gender:** This was coded as 1 for female and 2 for male.
- 3. Location:** This category generated three variables:
 1. Urban/city
 2. Rural, by the sea
 3. Rural, on the mountains
- 4. Musical style:** This category was not changed after the pilot study was conducted and the ten musical styles that were chosen at the beginning of the survey were as follows:

1. Greek chart pop
2. R n B
3. Classical
4. Rock
5. Greek laiko
6. Scottish folk
7. Chart pop
8. Byzantine
9. Jazz
10. Greek Cypriot folk

5. **Like:** This was easily coded as the five-point bipolar likert scale was used, coding 1 as strongly dislike, 3 neither dislike nor like and 5 as strongly like.
6. **Familiarity:** This was again on a five-point bipolar likert scale, so 1 was very unfamiliar, 3 neither familiar nor unfamiliar and 5 very familiar.
7. **Place:** This open-ended question created the most variables and these were actually grouped into fifteen categories as follows:

1. Radio/Television/Cinema
2. Classroom/School Celebrations
3. Restaurants/Bars/Clubs/Greek restaurants - Bouzoukia
4. Weddings/Village festivals
5. Friend's house parties
6. Home
7. Nowhere

8. Concerts/Gigs/Theatre
9. Church
10. Car
11. Everywhere
12. Musical Instruments
13. Conservatoire/ Museums
14. Electronic Devices: Compact discs/ Ipod/MP3 Player/Computer
15. Country

8. Favourite style: This question reflected the same coding as category four.

9. Time: Four variables were created for the time they listened to the musical style:

1. Morning
2. Lunch
3. Afternoon
4. Evening

10. With whom: This open-ended question revealed three variables: 1 for alone, 2 with friends and 3 with family.

11. Reason: The main reasons for listening to this musical style were classified into eleven variables for the statistical analysis and these variables were:

1. Relaxing
2. Expresses my feelings/Suits me
3. I do not know
4. Quality

5. Rhythm/Dancing mood
6. Makes me happy
7. Familiar
8. Melody
9. Inspiring/Interesting to listen to
10. Amusing/Modern/Cool
11. Represents my country

Once all variables were coded, the data were entered in the SPSS to run statistical tests and examine specific relationships and factors that could affect students' musical preferences. All tests will be discussed and analysed in the following sections, but more specific questions were generated from this questionnaire and these will be first examined in the next section.

4.4.5 Questions formulated from the questionnaire

For this questionnaire different and specific questions were also formulated which would enable a variety of different statistical tests and descriptive analyses. These are as follows:

1. How does student's age affect their musical preferences?
2. What is the student's favourite musical style?
3. How does Greek Cypriot folk music differ from other musical styles in regards to musical preferences?

4. Are there any gender differences or similarities related to musical preferences?
5. Do students in urban areas have different musical preferences from students in the rural areas? How?
6. Where do they primarily listen to their favourite musical style?
7. What is the most popular reason for favouring a particular style?
8. How do the three different age groups differ in their musical preferences?
9. Does familiarity with a style of music affect the students' liking of that style of music?
10. What is the most common favourite style among the students? (Part B)
11. When do they primarily listen to this favourite style? (Part B)
12. Which musical style of the ten was the most recognised by the students?
13. What is the most common place that students listen to Greek Cypriot folk music?

All of these were answered and tested through different statistical tests. These will be discussed in the next section of this chapter.

4.5 Discussion of results

A descriptive analysis of the questionnaire was carried out first, using the frequency data for each variable. Further statistical tests, such as two-tailed chi-square tests, were calculated next in order to test for relationships or significant associations between students' musical preferences and factors such as age, gender, location, familiarity, place and time they listen to their favourite musical style and, finally, the reasons for listening to and choosing this style of music. T-tests were also calculated for more specific associations between their liking a particular style and familiarity with a style. Tabulation was used to reveal different and specific relations among various factors and age groups concerning musical preferences, and post-hoc statistical tests were run to view different factor combinations in association with musical preferences. These tests will be thoroughly discussed and analysed in the following sections.

4.5.1 Summary of descriptive analysis

4.5.1.1 Sample details: age groups and gender

Initially four different age groups were envisaged: 8-9, 10-11, 12-13 and 14-15.

However, the two youngest age groups were quite small and after consideration, the

8-9 and 10-11 age groups were merged together to provide a number of students comparable to the two age groups. Therefore, three age groups were created for this study and these are shown in table 2.

Table 2: Frequencies of the three age groups

Age Group		
Age group	Frequency	Percent
8 – 11	77	25.6
11.5 - 13	125	41.5
13.5 - 16	99	32.9
Total	301	100.0

From the sample of 301 students, 48.2% were female and 51.8% were male; and 45.8% were situated in the urban region of Cyprus, and 54.2% of the sample was situated in the rural region. This was further divided into 32.6% rural region by the sea and 21.6% on the mountains.

4.5.1.2 Recognition of musical styles

It is important to analyse the percentage of students that recognised the musical style of each of the excerpts that were played in the classroom. There were ten

different musical styles that were used for this study and these are listed in table 3 along with the percentage of recognition by students.

Table 3: Frequencies of recognition of musical styles

Musical style you think describes this excerpt		
Musical style	Frequency	Percent
Greek chart pop	255	84.7
R & B	220	73.1
Classical	276	91.7
Rock	249	82.7
Greek laiko	292	97.0
Scottish folk	225	74.8
Chart pop	221	73.4
Byzantine	230	76.4
Jazz	248	82.4
Greek Cypriot folk	278	92.4

From the above table, it is observed that the most recognisable musical style was Greek laiko, with 292 students identifying this style. Greek Cypriot folk and classical were the next most familiar, whereas the least recognised musical styles were the chart pop, R&B, Scottish folk and Byzantine music.

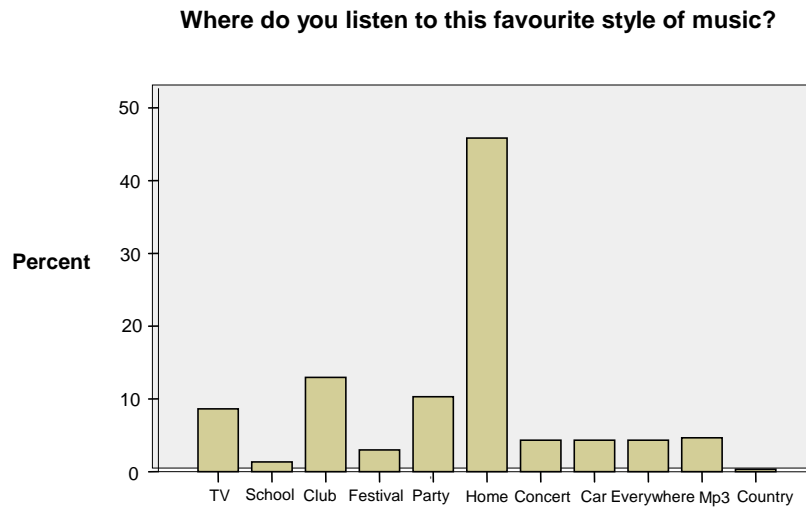
4.5.1.3 Favourite place to listen to music

Students listed a number of places where they liked listening to music and these were previously listed and coded. In order to answer research question six ‘Where do they most listen to their favourite musical style?’ the following table with frequencies of various places was configured along with a more illustrative and visual bar chart to represent results (see Figure 5).

Figure 5: Table 4 and bar chart representing frequencies of places that students like to listen to their music

Table 4: Where do you listen to this favourite style of music?

Places	Frequency	Percent
Radio/TV	26	8.6
Classroom/ School Celebrations	4	1.3
Restaurant/Bar/Club/Bouzoukia	39	13.0
Weddings/Festivals/Village	9	3.0
Friends' Party	31	10.3
Home	138	45.8
Concerts/Gigs/Theatre/Opera	13	4.3
Car	13	4.3
Everywhere	13	4.3
Electronic Devices: Ipod/Mp3/Player/ CD/ PC/Mobile	14	4.7
Country	1	0.3
Total	301	100.0



From the above results, it is clear that students most like listening to their favourite music at home (45.8%), followed by bouzoukia/bars/clubs and restaurants with a percentage of 13%. However, the least favourite place to listen to music is in the countryside with a very low percentage of 0.3%.

4.5.1.4 With whom do they like listening to musical styles?

When students were asked in the questionnaire to name with whom they usually like to listen to their favourite music, three answers were given: alone, with family, and with friends. Looking at the pie chart and table shown below (see Figure 6), it is obvious that they preferred listening to their favourite style with their friends, with a

high percentage of 48.5%, whilst next in the rank was listening on their own with a 34.2%. Family was the least preferred choice to listen to their music (17.3%).

Figure 6: Table 5 and pie chart representing frequencies of whom students like to listen to their music with

With whom do you listen to this favourite style of music?

Pie Chart

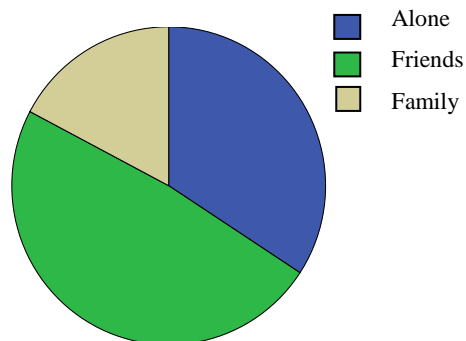


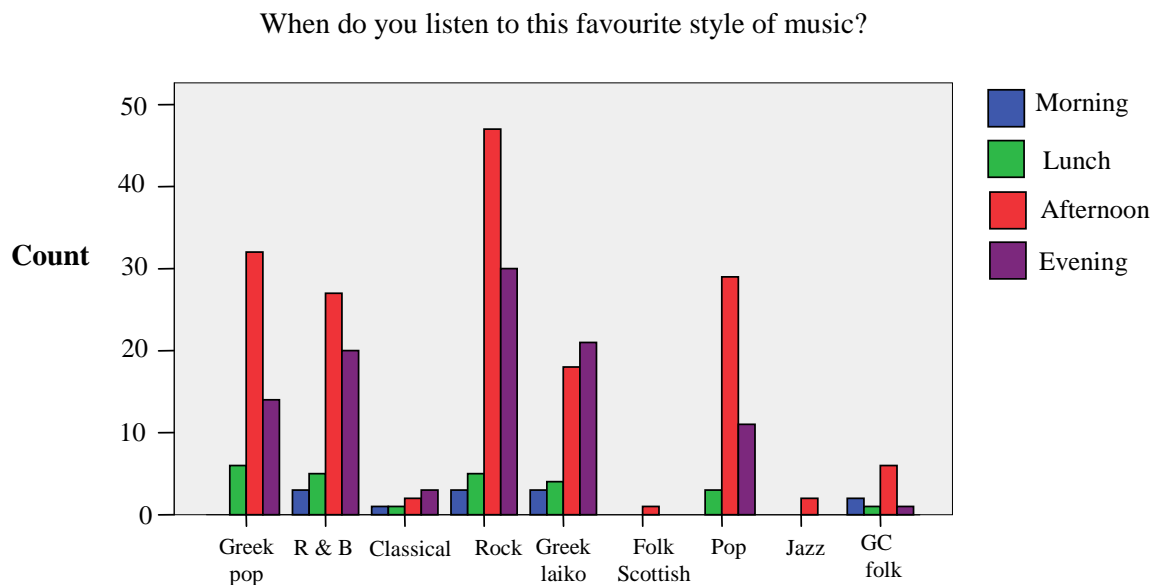
Table 5

With Whom	Frequency	Percent
Alone	103	34.2
Friends	146	48.5
Family	52	17.3
Total	301	100.0

4.5.1.5 When do they like listening to the various musical styles?

In part B of the questionnaire, students were asked to answer when they most like listening to the different musical styles and they had to choose from four options: morning, lunch, afternoon and evening.

Figure 7: Bar chart representing frequencies for the four different times of the day students like listening to the ten different musical styles



Afternoon was the most popular time to listen to most of the musical styles; for Greek laiko, however, evening time was preferred. From the above chart it is also clear that rock was the most popular style of music followed by R & B and Greek pop. The least favourable time to listen to any of the musical styles was the

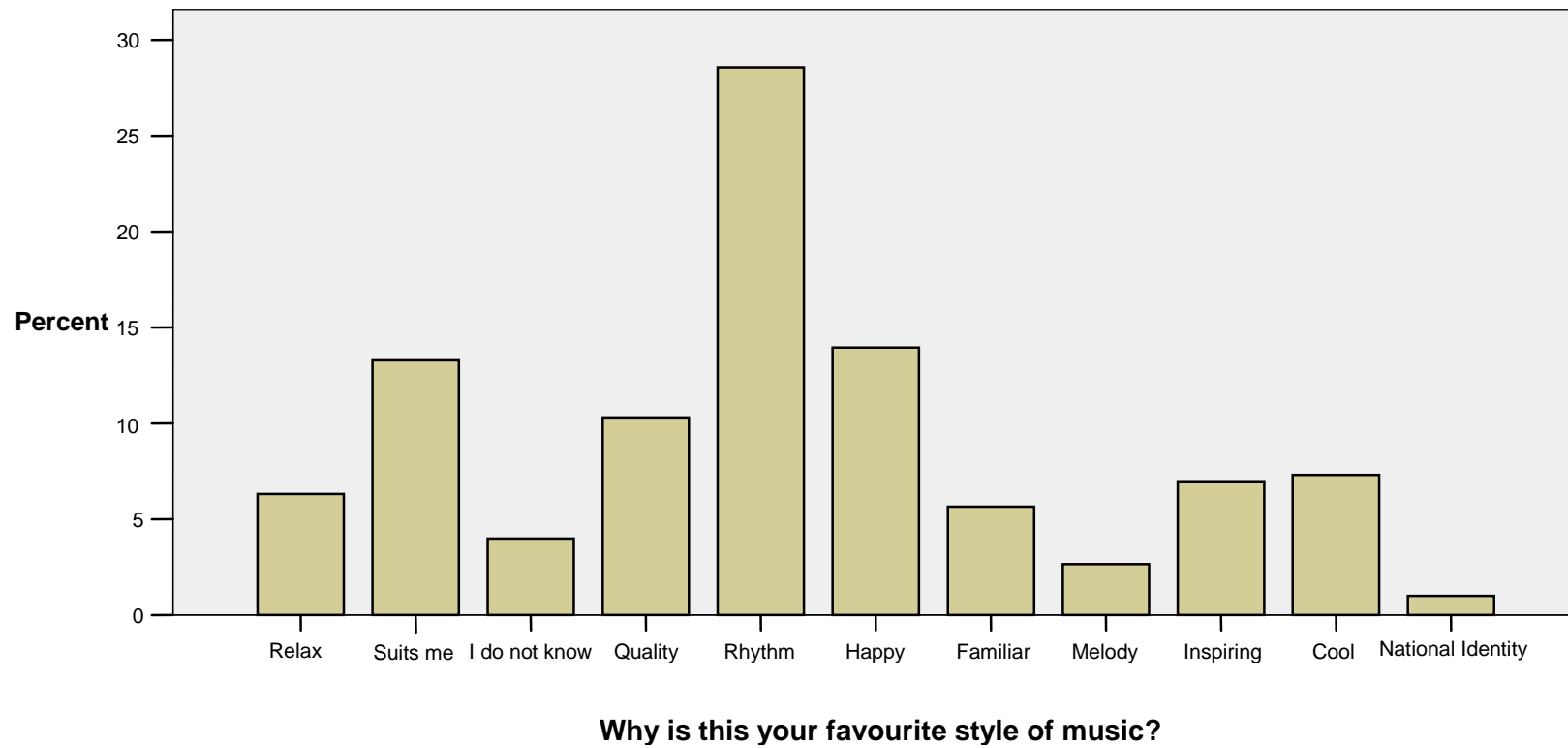
morning, which can be explained by the fact that students are at school, so it is very difficult to listen to any musical styles unless they have a music lesson at school on the day.

4.5.1.6 Reasons for choosing their favourite style

Participants were asked to explain why they like listening to their favourite style of music and the answers to this question were categorized into eleven subgroups based on participants' responses. Their answers included reasons such as emotions that were created whilst listening to their favourite music or because of the musical style's characteristics. The most popular reasons for choosing one style as their favourite (research question 7) are depicted in the following Figure 8.

The most common reason for favouring a particular style was because of the characteristics of this musical style, more specifically its rhythm, which evoked emotions and put them in the mood for dancing (28.6). Other popular replies were because it expresses them as a musical style (13.3%) or because it makes them happy (14%). The least popular reasons were the melody of the musical style (2.7%) and because it represents the country (1%).

Figure 8: Bar chart representing frequencies of the reasons students like to listen to their favourite musical style

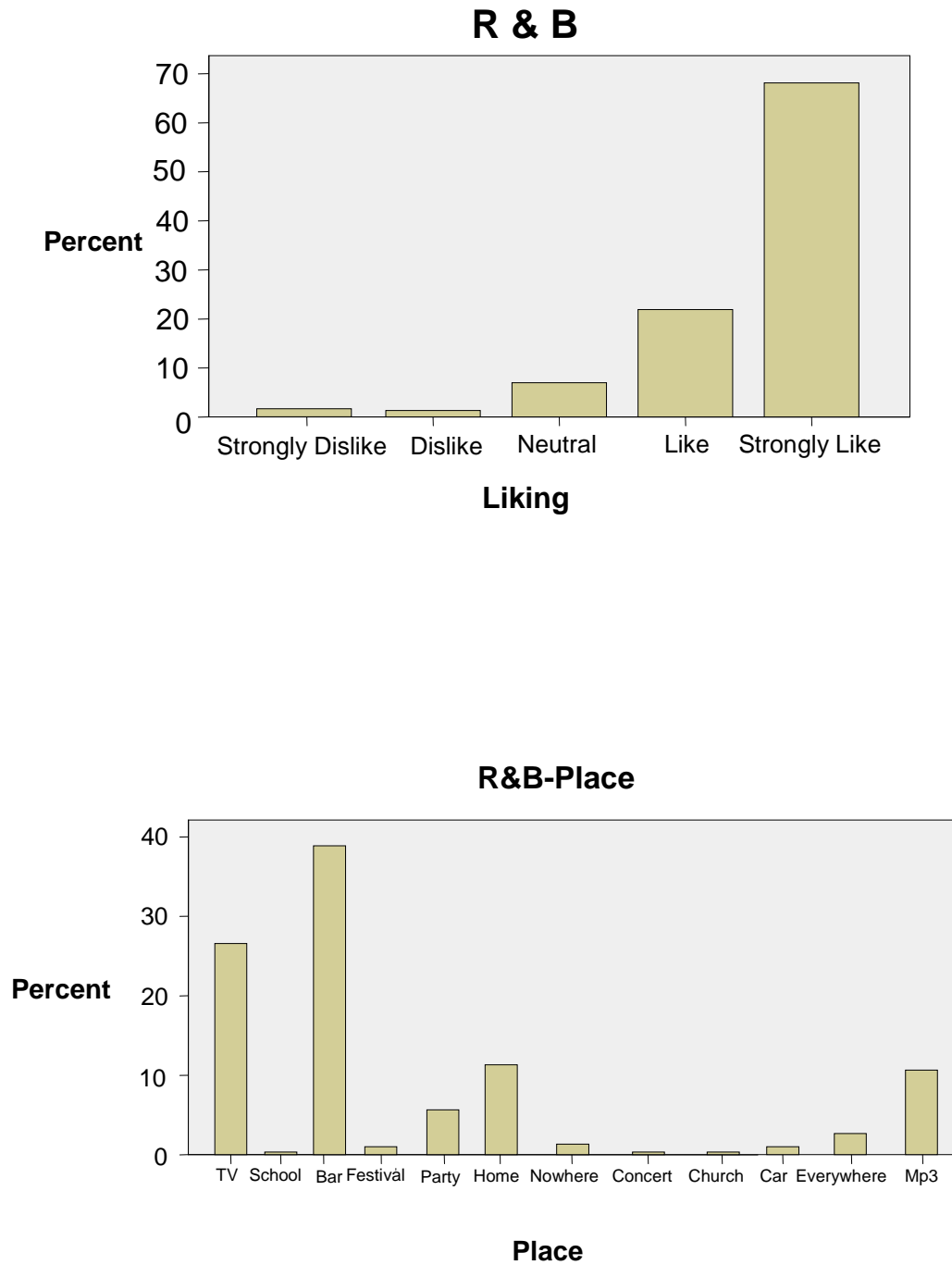


4.5.2 Musical preferences

Both research findings and the literature review suggest that musical preferences are highly correlated to the liking for specific musical styles. Why do people prefer certain musical styles or musical pieces? What makes one specific musical style their favourite and the one they listen to the most? To answer these questions, many scholars have constructed models or developed theories to facilitate understanding of this process. This research investigates how age relates to students' preferences for musical styles. Musical preferences were rated on a 1 to 5 likert scale with 1 being strongly dislike and 5 strongly like, whereas 3 was neutral. The results on the questionnaires revealed that there were four favourite and popular musical styles. These are as follows, along with their favourite place to listen to them:

1. R&B with 68.1% strongly liking and 21.9% liking. This musical style was mostly listened to the restaurant/club/bar/bouzoukia category as well as on the radio and television category, on electronic devices such as ipod/pc/mobile category and at home. These facts are shown in Figure 9 and correspond to the second research question.

Figure 9: Bar chart showing R & B ratings on the likert scale and the place it is mostly listened to



2. Students chose Greek laiko as one of their favourite musical styles with 37.5% strongly liking and 25.9% liking (see Tables 6 and 7)

Tables 6 and 7: Frequency of Greek laiko ratings on the likert scale and the place it is mostly listened to

Table 6: Greek laiko

Liking	Frequency	Percent
Strongly Dislike	27	9.0
Dislike	38	12.6
Neutral	45	15.0
Like	78	25.9
Strongly Like	113	37.5
Total	301	100.0

Table 7: Greek laiko - Place

Places	Frequency	Percent
Radio/TV	62	20.6
Classroom/ School Celebrations	4	1.3
Restaurant/Bar/Club/Bouzoukia	114	37.9
Weddings/Festivals/Village	65	21.6
Friends' Party	3	1.0
Home	20	6.6
Nowhere	8	2.7
Concerts/Gigs/Theatre/Opera	1	.3
Car	5	1.7
Everywhere	5	1.7
Conservatoire/Ballet	3	1.0
Electronic Devices	10	3.3
Country	1	0.3
Total	301	100.0

3. Chart pop, with 53.2% strongly liking and 25.9% liking. This musical style was mostly listened to on the radio and television (42.2%) in restaurant, bar,

club and bouzoukia (27.2%) on electronic devices such as ipod/pc/mobile (9%) and finally at home (8%).

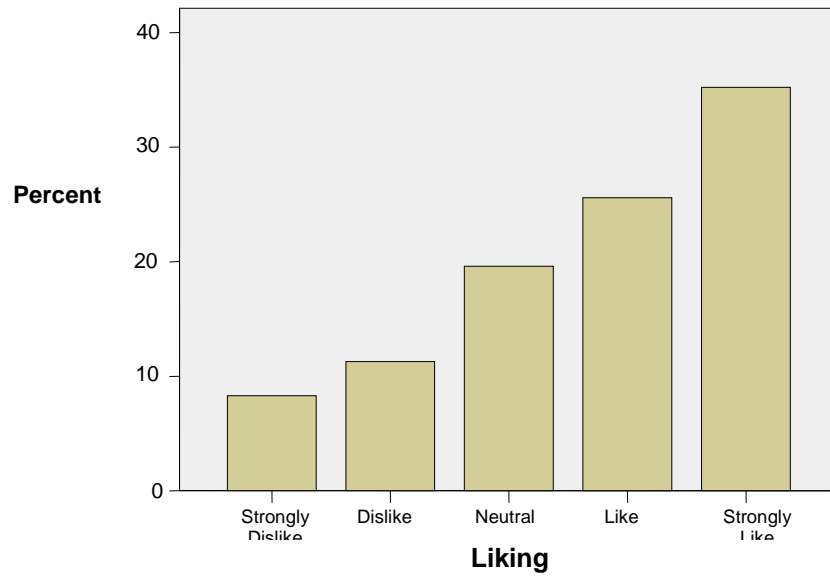
4. Greek Cypriot folk music, with 35.2% strongly liking and 25.6% liking. For all the data for this musical style please see Figure 10.

Figure 10: Frequency tables (8 and 9) and bar charts showing ratings for Greek Cypriot folk music on the likert scale and the place it is mostly listened to

Table 8: Greek Cypriot folk music

Liking	Frequency	Percent
Strongly	25	8.3
Dislike	34	11.3
Dislike	59	19.6
Neutral	77	25.6
Like	106	35.2
Strongly Like	301	100.0
Total		

Greek Cypriot Folk Music



Greek Cypriot Folk Music-Place

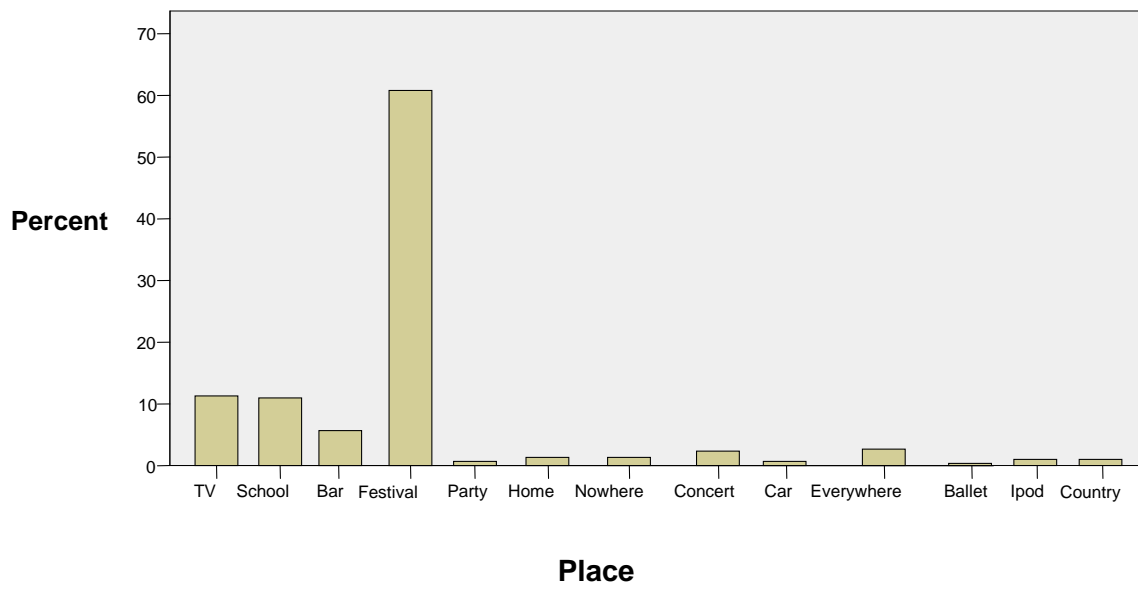


Table 9: Greek Cypriot folk music - Place

Places	Frequency	Percent
Radio/TV	34	11.3
Classroom/ School Celebrations	33	11.0
Restaurant/Bar/Club/Bouzoukia	17	5.6
Weddings/Festivals/Village	183	60.8
Friends' Party	2	.7
Home	4	1.3
Nowhere	4	1.3
Concerts/Gigs/Theatre/Opera	7	2.3
Car	2	.7
Everywhere	8	2.7
Conservatoire/Ballet	1	.3
Electronic Devices	3	1.0
Country	3	1.0
Total	301	100.0

4.5.3 Reasons for students' choice of musical styles

It is empirically proven that various factors affect students' preferences; therefore, a series of statistical tests such as the chi-square was used to test for any significant association between their preferences and certain factors. The analysis showed that three main factors influence students' musical preferences: age, familiarity and location. These three factors will be further analysed in the following sections.

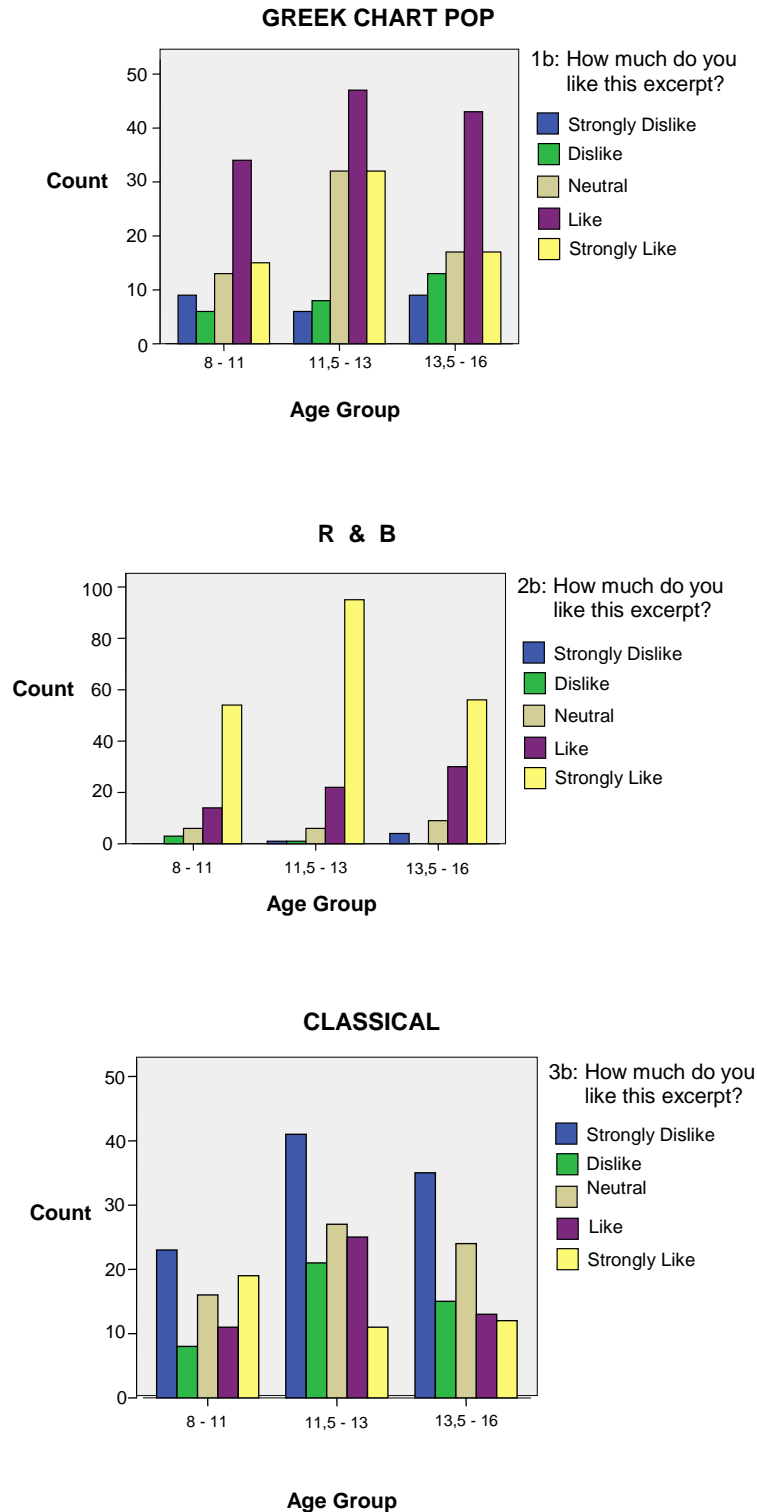
4.5.3.1 Age and musical preferences

Students' musical preferences in relationship to their age have consistently revealed both some theoretical predictions and differences. Thus, the listener's age constitutes one of the major determinants to influence their preferences. In their studies examining the musical preferences of different age listeners, Hargreaves (1982) and Le Blanc (1991) argued the hypothesis that young students are more "open-eared" than other listeners and that students enjoy listening to a wider range of musical styles than adults. In the examination of the age factor, the main research question was "how does age affect a student's musical preferences". Ten different musical styles were evaluated in this questionnaire, so in order to clearly see the major differences between the age groups, the graphs in figure eleven were generated.

From a close examination of the ten graphs representing the ten musical styles (see Figure 11), several conclusions can be drawn:

1. Age group 2 – students 11.5 until 13 years old – gave the highest ratings to all musical styles. This supports the hypothesis that once students (after the age of ten) are a bit more familiar with a musical style they tend to respond to listening tests more positively than older or younger listeners.
2. For age group 3 - students aged 13.5-16 or young adolescents - a decline in liking for most of the musical styles was observed. This age group had the lowest response in liking for each of the musical styles.
3. The most popular musical styles for all three age groups were Greek chart pop, chart pop, R & B, Greek laiko, Greek Cypriot folk music and rock; in contrast Byzantine, jazz, classical, Scottish folk proved to be very unpleasant for all age groups.
4. The only musical style that received an extremely positive response and was very popular with all three age groups was R&B.
5. The musical style that was perceived most negatively by all three age groups was the Scottish folk.

Figure 11: Bar charts comparing the three different age groups for each of the ten musical styles on the likert scale measurement



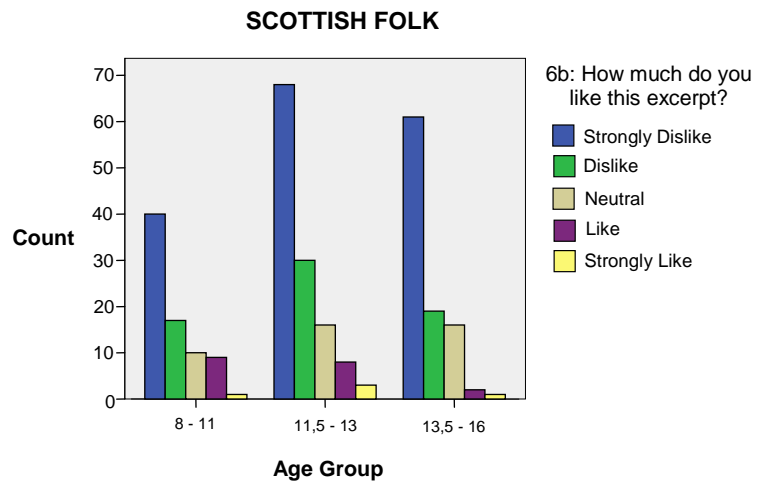
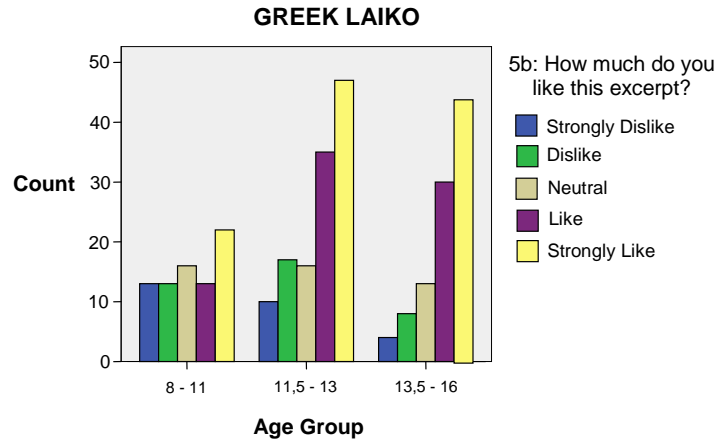
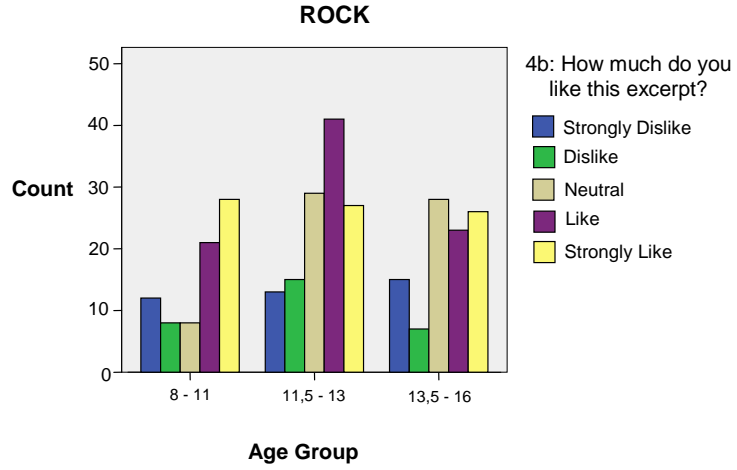
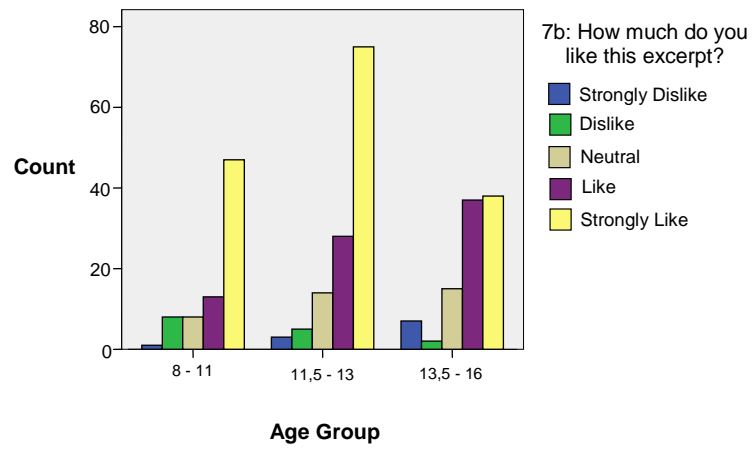
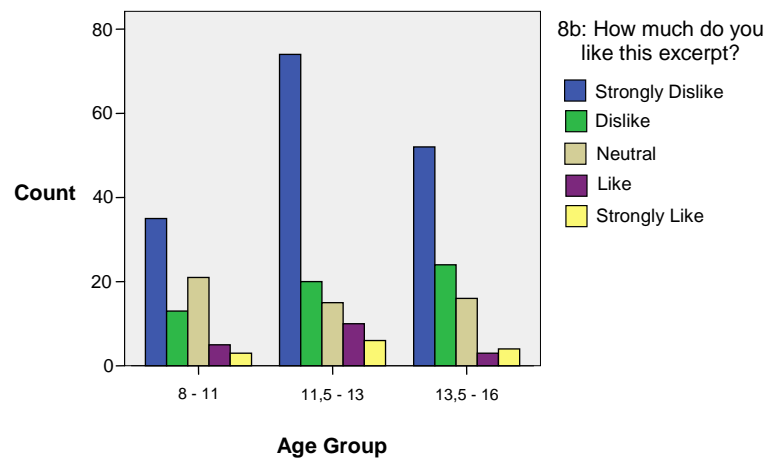


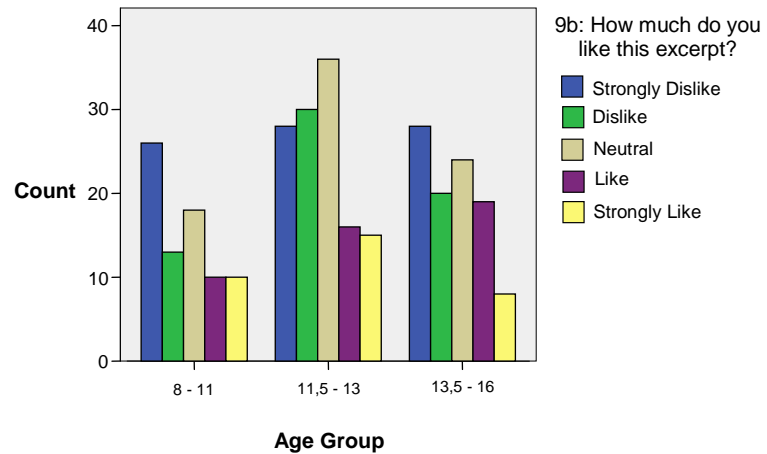
CHART POP

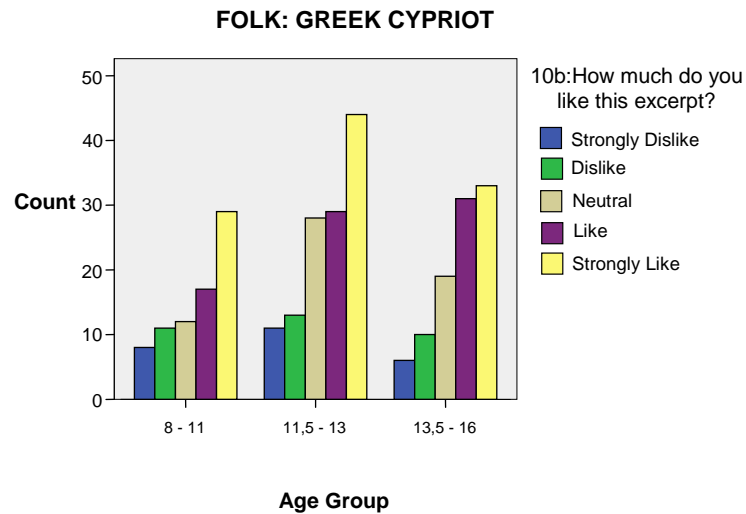


BYZANTINE



JAZZ





While the bar charts enable a clear observation of the ranking of each musical style by the three different age groups, another way to highlight the differences in music preference is to calculate the means of the rating scores for each style and age group. Thus, a line graph offering a broader picture was designed. -ranging and general line graph is designed (see Figure 12) in which all musical style preferences for all these age groups can be viewed at the same time. A comparison of the preferred musical styles in each group indicates that age group 2 preferred one musical style, R&B, which age group 3 also liked. Moreover, age group 2 liked rock as did age group 1, and disliked three musical styles, classical, Scottish folk and jazz, that the other two groups also disliked. It is also seen that age group 2 liked chart pop much more than the other two groups, whose liking for that musical style was similar.

Figure 12: Comparative line graph between the three different age groups for each of the ten musical styles and table 10 shows the mean rating scores by age group

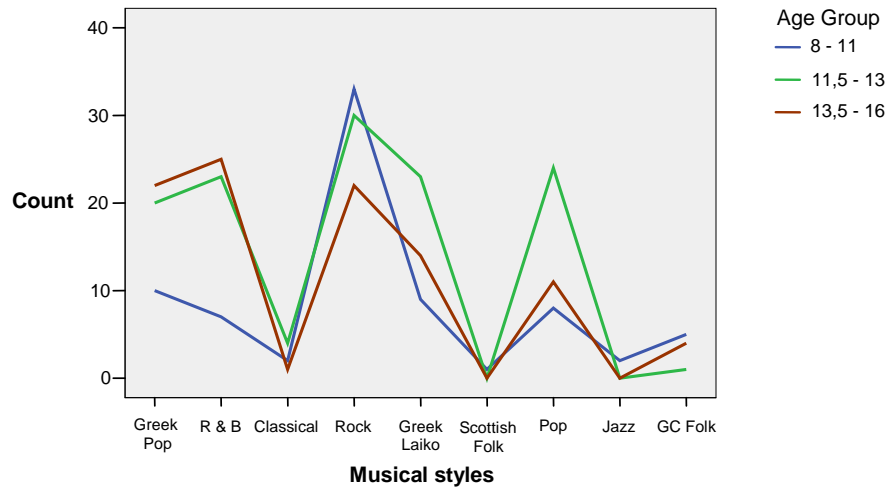


Table 10: Mean rating scores for each of the musical styles by age group

Group 1 (8-11)			Group 2 (12-13)		Group 3 (14-16)	
Musical style	Mean	S.D.*	Mean	S.D.	Mean	S.D.
1. Greek chart pop	3.52	1.23	3.73	1.07	3.46	1.19
2. R & B	4.55	0.80	4.67	0.68	4.35	0.95
3. Classical	2.93	1.57	2.55	1.36	2.52	1.40
4. Rock	3.58	1.46	3.43	1.25	3.46	1.35
5. Greek laiko	3.23	1.46	3.74	1.31	4.03	1.13
6. Scottish folk	1.88	1.11	1.78	1.05	1.75	0.90
7. Chart pop	4.26	1.09	4.34	0.99	4.20	1.13
8. Byzantine	2.06	1.16	1.83	1.20	1.89	1.07
9. Jazz	2.55	1.41	2.68	1.29	2.59	1.30
10. Greek Cypriot folk	3.62	1.39	3.66	1.30	3.76	1.20

*S.D: Standard Deviation

Furthermore, various tests within-subjects were undertaken in order to compare differences between age groups and their liking for the various musical styles.

These are highlighted in the following table (see Table 11):

Table 11: Two-way Anova tests (F test) and significance levels of three age groups and various musical styles.

Musical Styles	F	P	Age Group	Against Age Group	P
1. Greek chart pop	1.63	0.19	8 – 11	11,5 - 13	0.42
				13,5 - 16	0.95
			11,5 – 13	8 - 11	0.42
				13,5 - 16	0.21
			13,5 – 16	8 - 11	0.95
				11,5 - 13	0.21
2. R & B	4.28	0.02	8 – 11	11,5 - 13	0.53
				13,5 - 16	0.27
			11,5 – 13	8 - 11	0.53
				13,5 - 16	0.01
			13,5 – 16	8 - 11	0.27
				11,5 - 13	0.01

Musical Styles	F	P	Age Group	Against Age Group	P
3. Classical	2.26	0.11	8 – 11	11,5 - 13	0.16
				13,5 - 16	0.13
			11,5 – 13	8 - 11	0.16
				13,5 - 16	0.98
			13,5 – 16	8 - 11	0.13
				11,5 - 13	0.98
4. Rock	0.52	0.59	8 – 11	11,5 - 13	0.71
				13,5 - 16	0.59
			11,5 – 13	8 - 11	0.71
				13,5 - 16	0.96
			13,5 – 16	8 - 11	0.59
				11,5 - 13	0.96
5. Greek laiko	8.27	0.00	8 - 11	11,5 - 13	0.02
				13,5 - 16	0.00
			11,5 - 13	8 - 11	0.02
				13,5 - 16	0.21
			13,5 - 16	8 - 11	0.00
				11,5 - 13	0.21
6. Scottish folk	1.57	0.21	8 - 11	11,5 - 13	0.78
				13,5 - 16	0.19
			11,5 - 13	8 - 11	0.78
				13,5 - 16	0.44
			13,5 - 16	8 - 11	0.19
				11,5 - 13	0.44

Musical Styles	F	P	Age Group	Against Age Group	P
7. Chart pop	3.27	0.04	8 - 11	11,5 - 13	0.87
				13,5 - 16	0.19
			11,5 - 13	8 - 11	0.88
				13,5 - 16	0.04
			13,5 - 16	8 - 11	0.19
				11,5 - 13	0.03
8. Byzantine	1.24	0.29	8 - 11	11,5 - 13	0.34
				13,5 - 16	0.34
			11,5 - 13	8 - 11	0.34
				13,5 - 16	0.99
			13,5 - 16	8 - 11	0.34
				11,5 - 13	0.99
9. Jazz	0.28	0.76	8 - 11	11,5 - 13	0.76
				13,5 - 16	0.98
			11,5 - 13	8 - 11	0.76
				13,5 - 16	0.86
			13,5 - 16	8 - 11	0.98
				11,5 - 13	0.86
10. Greek Cypriot folk	0.28	0.76	8 - 11	11,5 - 13	0.98
				13,5 - 16	0.77
			11,5 - 13	8 - 11	0.98
				13,5 - 16	0.83
			13,5 - 16	8 - 11	0.77
				11,5 - 13	0.83

As it is observed in table 11, there were no significant differences among the three age groups and their liking for the various musical styles, except for three, R & B ($F=4.28$, $p=0.02$, $df=2$), Chart pop ($F=3.27$, $p=0.04$, $df=2$) and Greek Cypriot folk there was a major significant difference between age groups regarding Greek laiko ($F=8.20$, $p=0.00$, $df=2$). To thoroughly compare the relationships among the three age groups, each age group was examined against the other two. This procedure revealed, e.g. for R & B, the second and third age group differed more significantly ($p=0.01$), whereas for Greek laiko, the difference between the first age group and the second was calculated as $p=0.02$, and the first age group versus the third was $p=0.00$; however, there was no significant difference between the second age and third age group for this musical style. With regard to chart pop, a significant difference was identified between the second and the third age groups, with a level of $p=0.04$. The remaining musical styles presented no significant differences between the three age groups, who either strongly liked or strongly disliked these musical styles. The results of this study seem to indicate that there are some age-related changes in musical preferences; confirming earlier on the relationship between musical preference and age (Gardner, 1973; Hargreaves and North, 1999; Addessi, Baroni, Luzzi & Tarufi, 1995).

4.5.3.2 Familiarity and musical preferences

Whilst conducting this questionnaire study, the research question on whether familiarity affects students' liking of a specific musical style was formulated. Thus,

this section is interlinked with research question nine “Does familiarity with the style affect students’ liking of the style of music?” To answer this question various cross - tabulations were run for thorough observations, which correlations were calculated in an attempt to examine the relationship between familiarity and liking a particular musical style. The correlations between each musical style and its familiarity level are presented in the table below (see Table 12).

Table 12: Correlation regarding familiarity and liking of the musical styles

Musical Style	Familiarity	Pearson Correlation
1. Greek chart pop	Question 1c	0.47
2. R & B	Question 2c	0.55
3. Classical	Question 3c	0.70
4. Rock	Question 4c	0.69
5. Greek laiko	Question 5c	0.68
6. Scottish folk	Question 6c	0.52
7. Chart pop	Question 7c	0.83
8. Byzantine	Question 8c	0.69
9. Jazz	Question 9c	0.74
10. Greek Cypriot folk	Question 10c	0.63

Note: Correlation is significant at the 0.01 level (1-tailed).

Table 12 reveals a significant positive correlation between each musical style and students' familiarity with the styles. Therefore, it seems the more familiar students are with a musical style the more they like it. This supports the arguments of North and Hargreaves (1995), Hargreaves and Castell (1997), Peretz et al. (2005) that listeners tend to like more what they are familiar with, because familiarity influences musical appreciation (Iwanga et al., 1996). To examine more thoroughly some of these relationships between musical styles and familiarity, cross - tabulations checks were designed. The lowest and the highest correlations were chosen to be further investigated and studied (see Tables 13 and 14).

Table 13: Cross- tabulations with liking and familiarity for chart pop

CHART POP

	FAMILIARITY					
LIKING	Very Unfamiliar	Unfamiliar	Neutral	Familiar	Very Familiar	Total
Strongly Dislike	9	1	1	0	0	11
Dislike	4	7	4	0	0	15
Neutral	2	4	19	8	4	37
Like	2	1	8	44	23	78
Strongly Like	0	0	2	20	138	160
Total	17	13	34	72	165	301

Table 14: Cross- tabulations with liking and familiarity for Greek chart pop

GREEK CHART POP

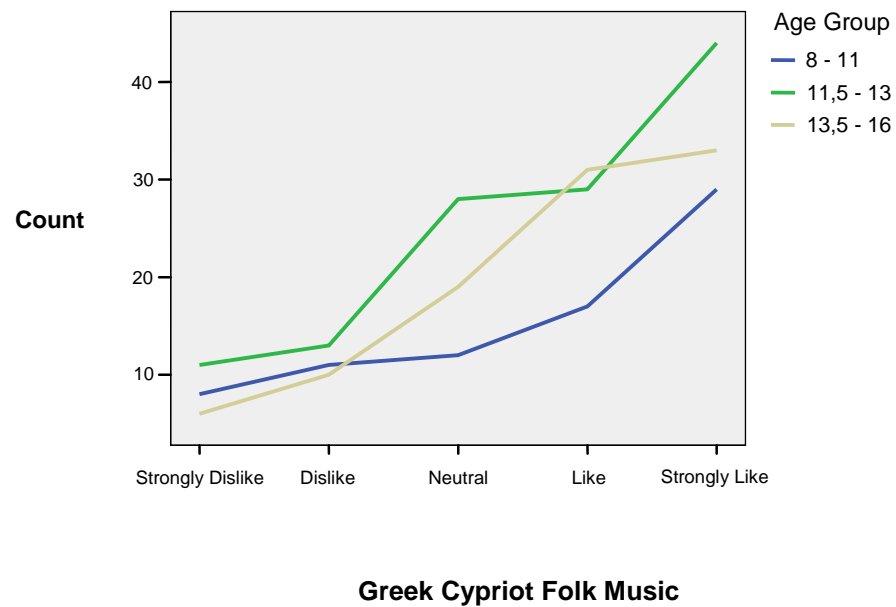
	FAMILIARITY					
LIKING	Very				Very	
	Unfamiliar	Unfamiliar	Neutral	Familiar	Familiar	Total
Strongly Dislike	6	5	6	5	2	24
Dislike	2	5	9	9	2	27
Neutral	4	14	15	20	9	62
Like	7	12	23	39	43	124
Strongly Like	1	3	3	20	37	64
Total	20	39	56	93	93	301

These two tables summarise the relationships between liking and familiarity for all age groups for two musical styles, chart pop and Greek chart pop. Chart pop seems to have a closely related link with strongly liking and being very familiar with the musical style (n=138), whereas for Greek chart pop the link is weaker (n=37). However, if they are strongly unfamiliar they seem to strongly dislike the musical style and it is rare that a student who is very familiar with a musical style will strongly dislike it.

4.5.4 Greek Cypriot folk music versus other musical styles

This section is associated with one of the main research questions, the third one: “What are the differences between Greek Cypriot folk music and the other musical styles in regards to students’ musical preferences?” For the purpose of this research, it was important to examine Greek Cypriot folk music in relation to other musical styles, since the music curriculum is mainly based on this musical style. To begin with, a line graph was produced to check for any differences among the three age groups in terms of their liking for Greek Cypriot folk music (see figure 13). As it is observed, the three age groups seem to have a quite similar reaction to Greek Cypriot folk music. The major difference among the three age groups is that the first age group (8-11 years old) is not as closely linked to the other two age groups especially on the level of liking. Hargreaves’ (1982) and Le Blanc’s (1991) concept of “open-earedness” argues that young students are more open-eared and readily able to listen and accept any musical style, whilst “open-earedness” declines as students grow older and especially when they enter adolescence, followed by a “recovery” when they mature to young adulthood. However, this study found that the youngest age group seems to have the lowest liking rate compared to the other two age groups. Moreover, the second age group seems to most strongly like the music, although according to the above theory they should have hypothetically had the lowest value. In general, students hardly strongly dislike (n=25) Greek Cypriot folk music, but, in fact, they quite strongly like it (n=106), with some expressing a neutral reaction (n=59).

Figure 13: Line graph comparing the three different age groups' liking for Greek Cypriot folk music



In order to investigate this issue further, several tests, including the test, chi-square, were calculated in order to check for significant differences in preferences for Greek Cypriot folk music and other styles. These results are illustrated in table 15.

Table 15: Two-way Anova tests (F results) and significance levels of liking for Greek Cypriot folk music compared to other musical styles

Musical Style	Against musical style	Mean Square	F	Sig. level (p)
10. Greek Cypriot folk	1. Greek chart pop	4.53	3.53	.01
	2. R & B	.43	.64	.63
	3. Classical	2.47	1.21	.31
	4. Rock	2.08	1.17	.33
	5. Greek laiko	33.83	25.59	.00
	6. Scottish folk	2.37	2.31	.06
	7. Chart pop	2.39	2.12	.08
	8. Byzantine	1.73	1.31	.27
	9. Jazz	2.39	1.38	.24

The results in table 15 show that there is a significant difference between Greek chart pop ($p=0.01$) and Greek laiko ($p=0.00$) against Greek Cypriot folk music, whilst the other musical styles revealed no major significant differences. Thus, this result illustrates the fact that Greek musical styles are strongly linked and related with Greek Cypriot folk music while the “foreign” musical styles do not seem to have that connection with Greek Cypriot folk music. This could be partially explained because of similarities between the styles, like the language of the lyrics.

Taking into consideration the means of each group's scores for liking each style, Greek Cypriot folk music was ranked as the third favourite by the youngest group, fifth in the second age group and fourth by the third age group (see Table 10). Therefore, it can be said that Greek Cypriot folk music stands and holds a very good position compared to other musical styles.

4.5.5 Other influences that affect student's musical preferences

Previous studies on musical preferences have shown that there is a serious diversity on the issue of differences between various factors that affect listener's musical preferences. Therefore, other independent variables such as locality (or area) and gender will be taken into consideration at this section.

4.5.5.1 Area and student's musical preferences

Do the musical preferences differ according to locality of the students? Do students in the city like different music styles than those living in the rural areas? How? These research questions were raised whilst conducting this research. The sample was divided into three main areas and was coded into urban, rural by the sea and rural on the mountains to check for differences according to area or locality. There were 138 students living in the urban area, 98 in the rural by the sea and 65 students

living on the mountains. Answers to the above research questions were sought using the two-way anova tests, which calculated on the basis of the three different localities in relation to the liking for each musical style (see Table 16).

Table 16: Two-way Anova tests (F results) and significance levels of localities or areas against each of the ten musical styles

Area/Localities	Musical style	Mean Square	F	Sig. (p)
Urban/Rural	1.Greek chart pop	4.90	3.75	.03
	2. R & B	.59	.88	.42
	3. Classical	5.57	2.74	.07
	4. Rock	21.68	13.10	.00
	5. Greek laiko	21.61	13.32	.00
	6. Scottish folk	.24	.23	.79
	7. Chart pop	1.61	1.40	.25
	8. Byzantine	10.14	7.99	.00
	9. Jazz	15.90	9.64	.00
	10.Greek Cypriot folk	14.78	9.46	.00

The above table lists the results of the F tests of locality/area and liking, and locality seems to greatly influence students' musical preferences. It is important to note that only three out of the ten musical styles are not affected by the locality, which proves that it is a very strong factor (R&B, Scottish folk and Chart pop). As this variable revealed high levels of significance in relation to preference, the table 17 indicates a more detailed and comparative relationship among the three different localities.

Table 17: Two-way Anova tests (F test) and significant levels of three localities against the other two localities

Musical Styles	Locality/Area	Against Locality/Area	P
1. Greek chart pop	Urban/city	Rural/sea	.17
		Rural/mountains	.42
	Rural/sea	Urban/city	.17
		Rural/mountains	.02
	Rural/mountains	Urban/city	.42
		Rural/sea	.02

Musical Styles	Locality/Area	Against Locality/Area	P
2. R & B	Urban/city	Rural/sea	.39
		Rural/mountains	.78
	Rural/sea	Urban/city	.39
		Rural/mountains	.89
	Rural/mountains	Urban/city	.78
		Rural/sea	.89
3. Classical	Urban/city	Rural/sea	.37
		Rural/mountains	.06
	Rural/sea	Urban/city	.37
		Rural/mountains	.56
	Rural/mountains	Urban/city	.06
		Rural/sea	.56
4. Rock	Urban/city	Rural/sea	.00
		Rural/mountains	.13
	Rural/sea	Urban/city	.00
		Rural/mountains	.04
	Rural/mountains	Urban/city	.13
		Rural/sea	.04
5. Greek laiko	Urban/city	Rural/sea	.00
		Rural/mountains	.01
	Rural/sea	Urban/city	.00

Musical Styles	Locality/Area	Against Locality/Area	P
		Rural/mountains	.44
	Rural/mountains	Urban/city	.01
		Rural/sea	.44
6. Scottish folk	Urban/city	Rural/sea	.81
		Rural/mountains	.88
	Rural/sea	Urban/city	.81
		Rural/mountains	.99
	Rural/mountains	Urban/city	.88
		Rural/sea	.99
7. Chart pop	Urban/city	Rural/sea	.30
		Rural/mountains	.42
	Rural/sea	Urban/city	.30
		Rural/mountains	.99
	Rural/mountains	Urban/city	.42
		Rural/sea	.99
8. Byzantine	Urban/city	Rural/sea	.00
		Rural/mountains	.02
	Rural/sea	Urban/city	.00
		Rural/mountains	.86
	Rural/mountains	Urban/city	.02
		Rural/sea	.86

Musical Styles	Locality/Area	Against Locality/Area	P
9. Jazz	Urban/city	Rural/sea	.00
		Rural/mountains	.03
	Rural/sea	Urban/city	.00
		Rural/mountains	.51
	Rural/mountains	Urban/city	.03
		Rural/sea	.51
10. Greek Cypriot folk	Urban/city	Rural/sea	.00
		Rural/mountains	.00
	Rural/sea	Urban/city	.00
		Rural/mountains	.99
	Rural/mountains	Urban/city	.00
		Rural/sea	.99

Results of the above table indicate the following relationships between locality/area and liking for the musical styles:

1. There seems to be a significant difference between the students living in the urban area and those in the rural area regarding both Greek Cypriot folk music ($p < 0.0005$) and Greek laiko ($p < 0.01$), confirming the hypothesis that

students in rural areas are more fond of these styles which are a product of the nation rather than a product of foreign influences (for example Greek laiko is strongly liked by 34 students in the city, whilst in the two rural areas merged together is strongly liked by 79 students).

2. Students in the cities seemed to like musical styles that exhibited more foreign elements such as rock, Greek chart pop and jazz.
3. There were no significant differences between students in urban and rural areas in their preferences for liking R&B, Scottish folk and chart pop. This shows that the three different groups seemed to be keen on R&B and chart pop and all three seemed to equally dislike Scottish folk music.

4.5.5.2 Gender and student's musical preferences

As it was stated earlier, the sample included 145 female and 156 male students.

This section aims to address issues raised by research question four: 'Are there any gender differences or similarities in relation to musical preferences?' In order to check if gender was a factor in students' musical preferences, two - way anova tests were calculated between gender and the ten musical styles to look for any significant differences (see Table 18).

Table 18: Two-way Anova tests (F results) and significant level results of gender against the ten musical styles

Gender	Musical style	Mean Square	F	Sig. (p)
Male/Female	1.Greek chart pop	32.91	26.89	.00
	2. R & B	.16	.24	.63
	3. Classical	77.89	43.16	.00
	4. Rock	3.41	1.91	.17
	5. Greek laiko	9.79	5.66	.02
	6. Scottish folk	.38	.36	.55
	7. Chart pop	23.58	22.00	.00
	8. Byzantine	3.57	2.71	.10
	9. Jazz	12.69	7.43	.01
	10.Greek Cypriot folk	8.83	5.42	.02

Results indicate that gender was significantly correlated with preferences for liking Greek chart pop, classical, Greek laiko, chart pop, jazz and Greek Cypriot folk music and these are summarised in the table 18. However, the gender variable did not significantly affect liking for Byzantine, R & B, rock and Scottish folk music. Therefore, it seems that the gender variable added significantly to the liking for six of the ten styles of music. To observe these differences more clearly, a table list male and female preferences for the ten musical styles was drawn up. These results are shown in the next table 19.

Girls show a stronger liking for classical music, whilst boys show a strongly disliking for classical music. Furthermore, boys seem to thoroughly enjoy a more “masculine”, heavy style of Greek laiko, whilst girls seem to enjoy the lighter and happier musical style of chart pop. There is also a major difference in boys strongly liking Greek Cypriot folk music as well as rock, whilst girls seem to enjoy Greek chart pop more. Therefore, to summarise, in general gender can greatly affect students’ musical preferences. However, that does not suggest that this applies for each of the three age groups in the study.

Table 19: Gender against the ten musical styles in three levels: strongly dislike, neutral and strongly like

Musical style	Strongly Dislike		Neutral		Strongly Like	
	Male	Female	Male	Female	Male	Female
1. Greek Chart Pop	19	5	43	19	26	38
2. R & B	4	1	13	8	107	98
3. Classical	71	28	32	35	10	32
4. Rock	23	17	25	40	51	30
5. Greek Laiko	12	15	17	28	66	47
6. Scottish Folk	87	82	16	26	4	1
7. Chart Pop	9	2	25	12	65	95
8. Byzantine	92	69	22	30	8	5
9. Jazz	48	34	39	39	14	19
10. Greek Cypriot folk	13	12	23	36	68	38

4.6 Summary

This study investigated the musical preferences of students age eight - sixteen through the questionnaire research tool. In this process, a number of reasons and variables were taken into account, by asking participants to answer various questions related to their music preferences. Due to the nature of this questionnaire study, which included listening excerpts, participants were asked to fill in the questionnaires whilst listening to the musical excerpts and some extra time was given to complete part B of the questionnaire. This resulted in a very positive response rate.

Using ten different musical styles, this study explored the musical preferences of Greek Cypriot students in relation to these ten musical styles. These styles were chosen from previous research (Hargreaves and North's 1999) on prominent styles of music, but three Greek - orientated styles were added because of where the study was undertaken. Relationships between preferences and students' age, as well as the interactions among locality/area, familiarity and gender were thoroughly examined and proven to be variables that influence students' musical preferences. To sum up, the main conclusion and aim of this study was that significant differences exist between different age groups and the developmental aspects of the listener must be taken into account. Moreover, various interactions between other variables and musical preferences indicated that social and cultural influences will affect students of all ages. However, this study raised further questions that will be examined in the

next two studies (Study B: interviews and Study C: listening experiment); the interviews and the listening experiment, which will be further discussed in the following chapters.

CHAPTER 6

STUDY C: LISTENING EXPERIMENT

6.1 Introduction

This chapter will describe the procedures that were followed for the design of the listening experiment (Study C) and will discuss issues related to the questionnaire that was used for the students' musical preferences inside and outside school. It will also provide details of the research questions, as well as the setting and the participants of this experiment. A pilot study was undertaken first and after alterations and transformations were made, the listening experiment took place. The main study will then be described, the findings will be discussed and analysed and conclusions will be drawn.

6.2 Development of the listening experiment

The main aim of this study was the comparison of musical preferences inside and outside school. Listening experiments were conducted by incorporating them as musical classroom tasks, but also as a leisure activity in students' own space outside the school environment. This study aimed to gather some quantitative information regarding students' engagement with Greek Cypriot folk music both inside and outside school by examining their reactions through listening. Moreover, their liking towards various other musical styles was also examined inside and outside school.

6.2.1 Research questions

The listening experiment addressed the following main research questions:

1. In Cyprus, how do students' musical preferences develop inside and outside school, with special reference to Greek Cypriot folk music?
2. How do Greek Cypriot students' musical preferences develop?

Some further subsidiary questions that were investigated in this study are as follows:

1. What is students' favourite musical style/s inside school? Are these different from those outside school?
2. Does gender influence their musical preferences?
3. What are their most frequent perceptions of various musical styles inside school compared to outside school?
4. Does familiarity affect students' liking for a style of music?

6.2.2 Setting and participants

The listening experiment for Study C inside schools was conducted in the ordinary music classroom setting of one primary and one secondary school in Cyprus.

Outside schools, the study took place in various participants' houses, where students were more relaxed and they could participate by taking the experiment in a more free way, without wearing their school uniform or having the feeling of being in a classroom. It was important though that the participants outside school were able to have a good sound system so they could hear a good reproduction of the excerpts used for the experiment.

The participants for the listening experiment were chosen randomly from pre-existing classes inside the two different schools. Outside school, the participants were also randomly chosen and it was quite difficult to find a large sample. The task of finding participants outside school was rather time-consuming, so it was decided to ask some students inside school whether they wanted to participate in this listening experiment outside school.

The 'outside school' condition was set in the students' house or anywhere else they might have suggested. In order to have a more reliable result, students' houses were used as the main setting for the environment outside school. It was almost impossible to trace the same group that was used inside school for this experiment outside school, since many students inside school did not have the time to participate in the experiment outside school too.

The participants in this study ranged from age eight to sixteen years and a range of participants was randomly taken from each age groups 8-9, 10-11, 12-13 and 14-16, both inside and outside school. Some sampling issues may have influenced the validity of this study: the first of these was that the group chosen for the listening experiment inside school should be comparable to the group outside school. Therefore, a similar sample size was decided to participate in the listening experiment inside and outside school. Both samples, inside and outside school, were drawn from all the same four different age groups.

6.3 Listening experiment: Pilot study

The pilot study was formulated, following the first two studies to evaluate issues that were previously raised and to investigate the main differences of the students' preferences inside and outside school. The listening experiment was first piloted with ten students that did not participate in the main study. They were randomly chosen from different classes so there was a range of a variety of ages: five of them were female and five male. The aim of piloting the listening experiment was to test the effectiveness of the setting: the main difficulty was to locate students outside school. Thus, in the pilot study participants were firstly asked to do the listening experiment once inside school and the second time, again in the school but in the yard, trying to think they were actually outside school. Therefore, the pilot study was carried out by the same group who did the listening experiment twice.

Every student was asked to listen to five short extracts of five different pieces that represented different musical styles. These musical styles were pre-selected and chosen on the basis of the findings of the two previous studies, in that they were considered as the most interesting and most popular to be tested; other musical styles were ignored and not used in this listening experiment, as they were not as well-liked by the students. Whereas ten musical styles were used in Study A, this study focussed on a smaller range of musical styles to see the differences, if any, between the most popular musical styles that were chosen by the students and music

teachers. The musical styles that were used in this listening experiment were as follows:

- a) Greek chart pop
- b) Chart pop
- c) Rock
- d) Greek Cypriot folk music
- e) Laiko

Students were asked to listen to short extracts of each and were given three questions for each extract to answer whilst listening. Likert scale questions were also used for each of the extract. Some time (two to three minutes) was given also after each extract to answer these questions.

One purpose of the pilot was to verify that rating scales were appropriate; it was essential that students from different age groups understood the rating scale in terms of the different degrees of liking and disliking, of familiarity and unfamiliarity. The answers concerning levels of agreement or disagreement were based on a rating scale from 0-10 (0: strongly dislike...10: strongly like) and some of them required a choice between a positive and a negative answer. Moreover, it was fundamental for students to give their own personal opinion and not be biased by the other participants' responses.

6.3.1 Problems

The pilot study revealed a few problems that needed to be overcome before the main study took place. To start with, it was clear that the students needed more detailed instructions on what was required of them, especially for the third question when they were openly asked to describe their emotions on each extract.

Observations during the pilot study showed that students felt a bit uncomfortable and puzzled about answering the third question, and discussed with other participants to decide how to answer. The open question was rather problematic in some respects, since some of the participants did not really reply to this question. Thus, some questions needed to be revised with some clarifications aimed to facilitate the process of answering the questions. Some exemplary responses were also given for the third question, to help students comprehend it more easily in the main study.

Another issue that was assessed in the pilot study was whether sufficient time was given to participants to answer the questions after listening to each sample. It was observed that some more time after listening to each extract was required for participants to be able to answer all three questions, especially the third one which was open-ended. It also seemed that, even when reduced to only five different musical styles, it was rather difficult for the students, especially those under the age of ten, to identify some of the musical styles, and that could be problematic if the experiment and questions were based on the liking for specific musical styles.

Thus, an alternative way to help them was considered necessary; the researcher decided to write a list of the five different musical styles on the board of each class so that students could choose. This made the process an easier and a more clearly defined task. Furthermore, it seemed necessary to emphasise the fact that there was no right or wrong answer and preferences or attitudes for different musical styles were personal.

6.4 Listening experiment: Main study

6.4.1 Participants

The main study sample was drawn from school students from age eight to sixteen. This listening experiment was designed so that it would not be too demanding or time consuming for the participants to take part. The population of this research study included students from the capital, Nicosia who were at various levels of education. The classes comprised students from the fourth grade of primary education to the third grade of secondary education. This may not have been as representative a sample compared to the other studies in terms of the size of the sample and the locality, but since the locality was already examined in the other studies and the main focus of this study was to examine the differences, if any, between inside and outside school, that was not considered problematic. The urban area, like the capital, has students who are more exposed to new trends and foreign music.

The schools and classes were chosen at random from four different age groups. A total of 34 participants, 17 inside school and 17 outside school, participated in this listening experiment, which was designed in a way such that once questionnaires were completed they were immediately returned to the researcher. Given the generally low response rate for questionnaires in education research, the current study had an excellent response rate. This was also due to the fact that the listening experiment study was conducted in person and that participants were asked to complete their questionnaires with the help of their teachers in school and with the help of the researcher outside school and then hand them in.

The students inside school appeared keen on the listening experiment as they understood that their answers would be seriously considered in an effort to change the musical styles that were taught at school. However, the students participating outside school were not as willing to participate, not because they did not like the research, but there was a limitation on time; they had to provide time outside school and that was difficult due to their demanding schedules.

The questionnaire took approximately twenty minutes to complete. It was not time consuming, as it had to take place also outside school in the students' spare time, so time was a factor that was really taken into consideration whilst designing the study and whilst piloting the listening experiment. Students seemed to enjoy the listening excerpts and this probably also caused a positive response rate towards answering the questions attached to each listening excerpt.

The listening experiment was conducted in the following primary and secondary schools in Nicosia district (urban area):

- 1) Primary school of Ayios Dometios B'
- 2) Secondary school of Engomi

In each of the schools, two different levels of classes were chosen, so that each of four different age groups 8-9, 10-11, 12-13 and 14-16 was represented. The 8-11 age group represents the fourth to the sixth grade of the primary schools, whilst the 12-16 age group represents the first grade to the third grade of secondary (gymnasium) education.

In general, the conduct of the listening experiment study inside schools was trouble-free because the researcher contacted the schools in advance. Several appointments and visits to various schools were arranged; these included various meetings to explain to the class music teachers the procedure of the listening experiment. Moreover, as it was important to make sure that the sound system of the classroom was available, any necessary technical equipment was also discussed and requested by the school.

All participants were informed that they would remain anonymous and that their answers would be confidential and the data would not be used for any reasons apart from the survey's purposes. They were also advised and assured from the beginning that they were allowed to withdraw from the survey at any time for any reason, and

they also had the right to decide after the survey whether they would like their information to be used or not. A participant consent form (approved by the Ethics Board of the University of Roehampton) was signed by their parents and teacher prior to the survey (Appendix E). In addition, a cover letter with instructions was also attached to the questionnaire. This letter was very important as it explained the importance of both the study and their honest participation, and it also introduced the researcher to the participants and provided a way of contacting the researcher for any further details or necessary clarification.

The outside school condition was rather more difficult to arrange, as many students were not as willing as they were inside school to take the listening experiment mainly due to lack of time. Therefore, the researcher decided to randomly ask students from various classes of the school, who were available to take the listening experiment outside school, preferably in their houses. A sample of 17 students agreed to take part, and it was decided to have a similar size sample for the students inside school too. Although a larger sample could have been taken inside school, the researcher preferred to have the same sample, so data analysis could be more balanced and representative. Results in this way would be more reliable and valid if the two groups were homogenous, that is if groups were consisted of the same number of participants, equal number of boys and girls, students with similar age levels. However, in real educational settings, researchers often have to compromise by using existing groups or available participants willing to take part in the experiment.

The sample of the two groups could be considered relatively small for the generation of general conclusions about students' development of musical preferences. Classes in the Greek Cypriot state primary and secondary schools usually consist of about twenty students; as it was important that this sample could be similar to the outside school condition, it was important to keep a smaller size sample. The sample of participants inside was an 'opportunity sample' as it included pre-existing classes of primary and secondary school. The students outside school were selected randomly from each class had been available to take the listening experiment.

6.4.2 Content and design of the listening experiment

The listening experiment was accompanied by a two page questionnaire that had a preliminary section that contained the detailed instructions. Moreover, it also included some of the participants' personal information such as age and gender. Before the listening experiment was conducted, the music teacher introduced the researcher and briefly explained the purpose of this research to the participants. Then, the researcher gave very detailed instructions and wrote out the five different musical styles that were included in the listening experiment on the board; this was done to assist students on their responses for the liking of each musical style. After this, some time was given for any possible questions or clarifications the participants may have needed. The researcher has also highlighted that it was very

important that students should reply and respond with their own personal view only and not be influenced by other participants.

The questionnaire was divided into five sections (one for each musical style), and each section included three questions (see Appendix F). The first two questions used an eleven-point bipolar response form scale, as this seemed best-suited to the needs of the experiment. The type of scale investigated a cluster of attitudes related to students' musical preferences inside and outside school and because of its design there was a middle point on the scale (five) that allowed for a neutral response. As Robson points out, 'there are obvious attractions in the simplicity of a scale which gives a uni-dimensional assessment of attitude, so that one feels that the score obtained gives much firmer ground for subsequent interpretation and analysis than the multidimensional complexity of other approaches' (2002: 299).

This uni-dimensional scale allowed a satisfactory range of eleven replies for the participants to respond. Although this may have proved more complicated for participants, especially for the younger age group, there was a lot of detailed explanation for each degree of the scale and that was also noted on the board of the class by the researcher. Thus, participants were quite clear and confident as to how to complete the questionnaire. Moreover, this scale allowed a larger range of replies, helping students at the same time to be more accurate about their opinions.

The third question for each extract was an open-ended question asking the participants to describe each excerpt on their own wording. This enabled and facilitated the study with a deeper insight into the students' attitudes on their musical preferences. This was regarded as an important aspect of the questionnaire and it also gave a more reliable and representative view of their own input for their responses. Ten different adjectives were also given on the board, which were formed from the pilot study, in order to enable students choose which adjective was best-suited for the listening extract.

6.4.3 Musical styles and excerpts: labelling and choices

The musical styles in this listening experiment were selected according to certain considerations. Most researchers have chosen a relatively small number of musical styles in their experiments to show major differences between popular musical styles (e.g. North and Hargreaves, 1997; LeBlanc et al., 1992). For the purpose of this study, more emphasis was placed on the differences between musical preferences inside and outside school, as well as those between the various age listeners. A smaller range of musical styles was chosen from the ten styles used in Study A. It was important to use the same excerpts as used in Study A, as this would also enable comparison of the findings with the listening experiment. Moreover, as this listening experiment also took place outside school, it would have become very time-consuming and tiring for students, considering their schedules,

therefore the smaller selection of the musical styles was also influenced by the time constraint. This study therefore used only five musical styles as follows:

Table 32: Representative excerpts of musical styles

Musical style	Representative excerpts (Artist: <i>title</i>)	Duration(in sec)
1.Greek chart pop	Giorgos Tsalikis : <i>Yia sena ksenixtao</i>	40
2. Chart pop	Britney Spears: <i>Toxic</i>	29
3. Rock	Pink Floyd: <i>Breathe</i>	47
4. Folk: Greek Cypriot	<i>Tillirkotissa</i>	24
5. Greek laiko	Mixalopoulos: <i>Vadizw kai paramilao</i>	20

These excerpts were carefully chosen to ensure they were representative of their respective musical style and were also cross-checked by established sources of information, such as BBC Music (www.bbc.co.uk/music). Five musical excerpts representative of five different musical styles were played, with a four-minute interval between the excerpts when the students would answer the three questions corresponding to the excerpt. These excerpts were carefully edited and faded out to provide an excerpt that was only instrumental and with no lyrics; this was done so that students would not be biased in their decisions about their musical preferences.

6.4.4 Data coding and analysis

Data were coded into categories, most of which followed the format of the questions based on the listening experiment. Dummy coding created the following categories of data:

1. Location: This category generated two variables:

- 1) Inside school
- 2) Outside school

2. Age: Initially four different age groups were used; 8-9, 10-11, 12-13 and 14-16. However, they were finally merged into two broader groups: 8-11 and 12-16. The reason for this merging was because the sample of the four groups was quite small, and so the groups were aggregated so as to provide roughly comparable numbers in each. It was important to have a rather balanced number on the groups, so with an adequate number of each group the statistical tests would be carried out more effectively.

3. Gender: This was coded as 1 for male and 2 for female.

4. Musical style: This category had the following five divisions:

- 1) Greek chart pop
- 2) Chart pop
- 3) Rock
- 4) Greek Cypriot folk music
- 5) Greek laiko

- 5. Like (Question 1):** An eleven-point Likert scale was used, coding 0 as strongly dislike, 5 as neutral and 10 as strongly like.
- 6. Familiarity (Question 2):** This was again based on an eleven-point bipolar Likert scale, with 0 as very unfamiliar, 5 neither familiar nor unfamiliar, and 10 very familiar.
- 7. Description of musical excerpts (Question 3):** Students ticked which adjectives were best-suited for this question. Ten adjectives were used as the dependent variables in the statistical analysis as follows:
- 1) Happy
 - 2) Exciting / Uplifting
 - 3) Rhythmical
 - 4) Emotional
 - 5) Boring
 - 6) Relaxing
 - 7) Rebellious
 - 8) Nationalistic
 - 9) Inspiring
 - 10) Sad

6.5 Results and discussion

A number of statistical tests were carried out so as to examine various relationships between students' musical preferences inside and outside school. Frequency data were analysed: the ratings for each of the pieces, from different musical styles, were aggregated across participants in order to see whether there was an agreement amongst participants in their preferences for each style. Further statistical tests, such as correlations were calculated next in order to test for relationships or significant associations between students' musical preferences and factors such as age, gender and familiarity.

Two-way Anova tests were also calculated for more specific associations between their musical preferences and the three main factors: inside and outside school, age and gender. Cross - tabulation was used to reveal different and specific relations among various factors and age groups concerning musical preferences, and correlations were run to examine the interaction of familiarity with musical preferences. These tests will be thoroughly discussed and analysed in the following sections.

6.5.1 Summary of analysis

6.5.1.1 Sample details: age groups, gender, inside and outside school

The number of participants in each of the two aggregated age groups is shown in Table 33 below:

Table 33: Frequencies of participants in the two age groups

Age group	Frequency	Sex	Frequency
8-11	18	Male	17
11.5-16	16	Female	17

It is important to analyse the percentage of students that participated in the listening experiment inside and outside school. It was considered very important to have comparable samples for the two conditions, so that the comparison could be as representative as possible. Therefore, the researcher managed to get the same sample of students for inside and outside school as well as between the males and females, with a number of 17 students each.

6.5.2 Musical preferences

6.5.2.1 Inside and outside school

Musical preferences often vary according to different social contexts, as previously discussed in Chapter 2. As expected, the school context was found to be also a factor that influenced students' musical preferences. Table 34 below shows the mean scores for the students' liking on each of the musical styles for students inside and outside school.

Table 34: Students' musical preferences inside and outside school

Musical style	Inside and outside school	Mean
Greek Chart pop	inside	6.77
	outside	7.18
Chart pop	inside	7.24
	outside	7.24
Rock	inside	6.94
	outside	6.53
Greek Cypriot folk	inside	7.65
	outside	4.94
Greek laiko	inside	5.12
	outside	4.53

The major difference of the means between inside and outside school is for Greek Cypriot folk music; students seem to like it a lot more inside school rather than outside school. The rest of the musical styles have a similar liking inside and

outside school; their difference is not more than one level of degree of liking. Chart pop has the same rating inside and outside school. It is important to note that the highest rating from all musical styles used for this listening experiment was Greek Cypriot folk music inside school, with a mean of liking rating 7.65.

A two-way analysis of variance test was calculated on these data and Table 35 shows the interactions and the significant main effects between the liking of musical styles and the inside and outside school. From the table below, there was a significant main effect for students inside and outside school ($F = 5.98$, $p = 0.02$) as well as a very significant main effect for musical styles ($F = 20.68$, $p = 0.00$). The results showed that there was also a significant interaction between the musical styles and inside and outside school ($F = 4.19$, $p = 0.05$).

Table 35: Anova summary table: inside / outside school and style

Source	d.f.	F.	p.
In and out	1	5.98	0.02
Style	1	20.68	0.00
In and out * Style	1	4.19	0.05

Figure 14: Bar chart of the mean scores of students' liking for each musical style inside and outside school

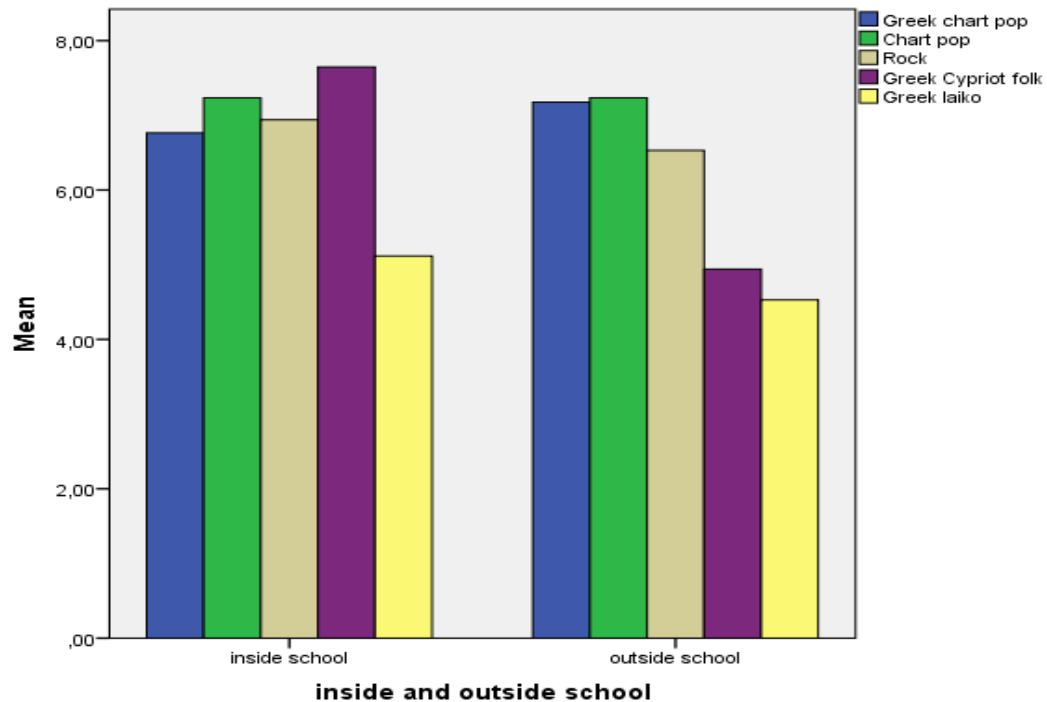


Figure 14 shows the mean scores of students' liking for each musical style inside and outside school. As it is observed, the major difference on students' preferences is on Greek Cypriot folk music, as the students have a higher mean for Greek Cypriot folk music inside school rather than outside school as it was expected since Greek Cypriot folk music is not as enjoyable to them outside school. There is no difference on their liking on chart pop music and this was not expected from the results, as they were expected to have a higher mean score for chart pop outside school.

6.5.2.2 Age groups

Two way analysis of variance was also used to test the musical preferences of students between the two different age groups. Although there was no significant main effect for the two age groups ($F = 0.01$, $p = 0.93$), there was a significant main effect for the musical styles ($F = 18.15$, $p = 0.00$). There was no significant interaction between the age groups and musical styles as shown in Table 36 ($F = 0.05$, $p = 0.82$).

Table 36: Anova summary table: age and style

Source	d.f.	F.	p.
Age	1	0.01	0.93
Style	1	18.15	0.00
Age * Style	1	0.05	0.82

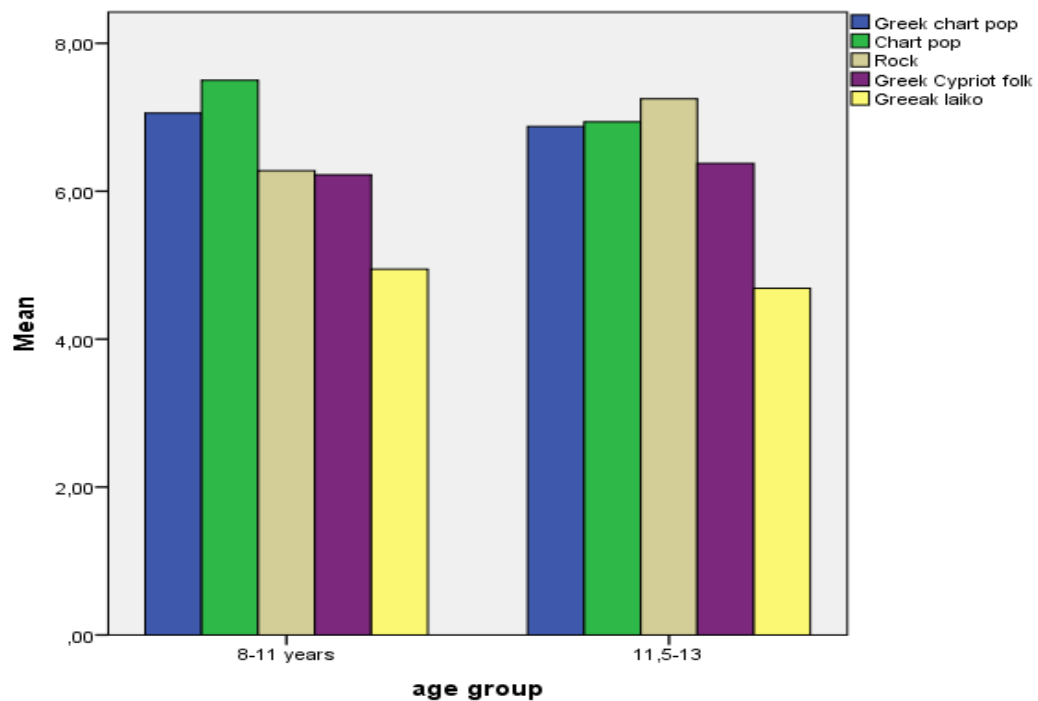
The younger age group (8-11 years) had a higher liking for musical styles such as Greek chart pop, chart pop and Greek laiko as observed in Table 37. The major mean scores difference was (0.97) between younger (6.28) and the older (7.25) age group. It was not expected though to almost have no difference (0.16) between the younger and the older age group for their liking on Greek Cypriot folk music.

Table 37: Mean scores of students' musical preferences between the age groups

Musical style	Age group	Mean
Greek chart pop	8-11	7.06
	11,5-13	6.88
Chart pop	8-11	7.50
	11,5-13	6.94
Rock	8-11	6.28
	11,5-13	7.25
Greek Cypriot folk	8-11	6.22
	11,5-13	6.38
Greek laiko	8-11	4.94
	11,5-13	4.69

This is also shown in the Figure 15 below:

Figure 15: Bar chart of the mean scores of students' liking for each musical style between the two age groups



6.5.2.3 Gender

Many studies have determined that gender is related and is a factor that can influence listeners' musical preference. Christenson and Peterson (1988) found that even within a relatively homogenous audience, males and females respond differently to music. As it is observed in Table 38 below, two way analysis of variance test showed that there was no significant main effect for gender ($F = 0.06$, $p = 0.81$), although there was a significant main effect for musical styles ($F = 23.43$, $p = 0.00$). There was also a significant interaction between gender and students' musical preferences ($F = 12.77$, $p = 0.00$) and this shows that male students respond in a different way towards the musical styles in contrast to the female students.

Table 38: Anova summary table: gender and style

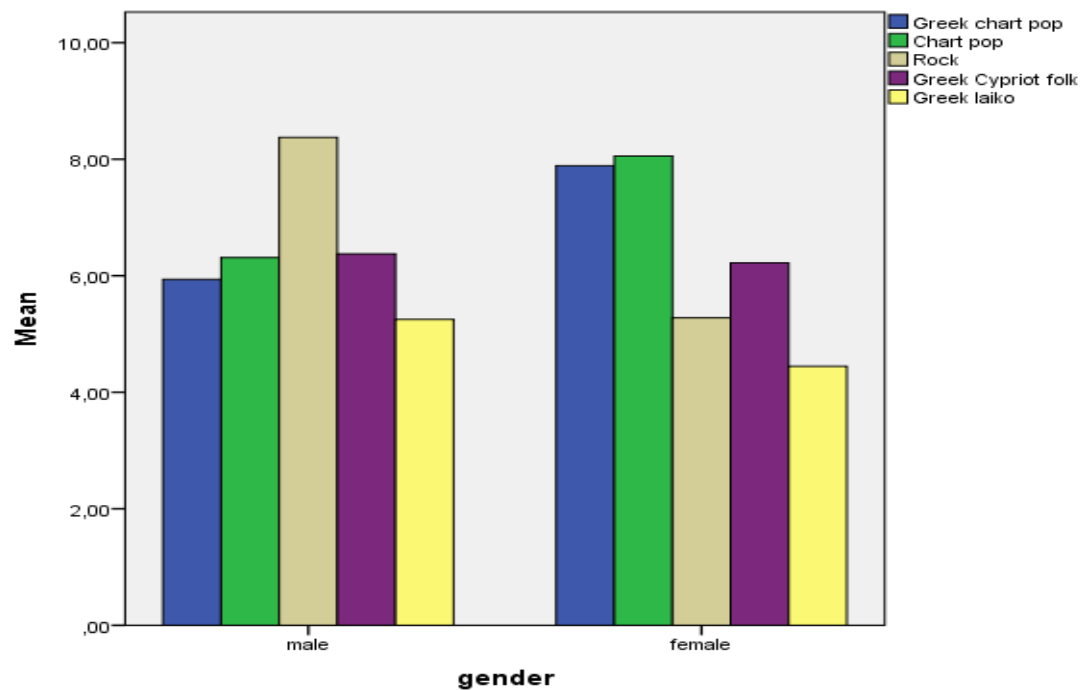
Source	d.f.	F.	p.
Gender	1	0.06	0.81
Style	1	23.43	0.00
Gender * Style	1	12.77	0.00

Table 39: Mean scores of students' musical preferences between males and females

Musical style	Gender	Mean
Greek chart pop	Male	5.94
	Female	7.89
Chart pop	Male	6.31
	Female	8.06
Rock	Male	8.38
	Female	5.28
Greek Cypriot folk	Male	6.38
	Female	6.22
Greek laiko	Male	5.25
	Female	4.44

As seen in Table 39 above, the biggest difference of their mean scores (3.1) between females and males was for their liking for rock music, whereas the smallest difference (0.16) was for Greek Cypriot folk music. This is also show in Figure 16 below. It is interesting since there is almost no difference between the participants' mean scores for their liking on Greek Cypriot folk music between males and females or the two age groups. The other four musical styles had differences on their mean scores; gender and age seemed to affect their musical preferences. However, Greek Cypriot folk music had the biggest mean difference between inside and outside school.

Figure 16: Bar chart of the mean scores of students' liking for each musical style between males and females



6.5.3 Familiarity of musical styles

Listeners are drawn to familiar and known music, as discussed in Chapter2.

According to Ward, Goodman and Irwin (2013) the mere exposure effect confirms that exposure to a stimulus can increase positive affect towards it (Zajonc, 1968), across many types of stimuli (e.g., Berryman, 1984). Although consumers say they prefer to listen to unfamiliar music, their choices actually contradict that preference. Most listeners although they may be exploring unfamiliar music, they always keep coming back to their favourite and familiar tunes they like (Schoenherr, 2013).

6.5.3.1 Inside and outside school

Most participants in this listening experiment were familiar with all the musical styles inside and outside school. Greek Cypriot folk music inside school received the highest mean score of familiarity inside school, as compared with all the other musical styles with a mean score of 8.29, as shown in Table 40.

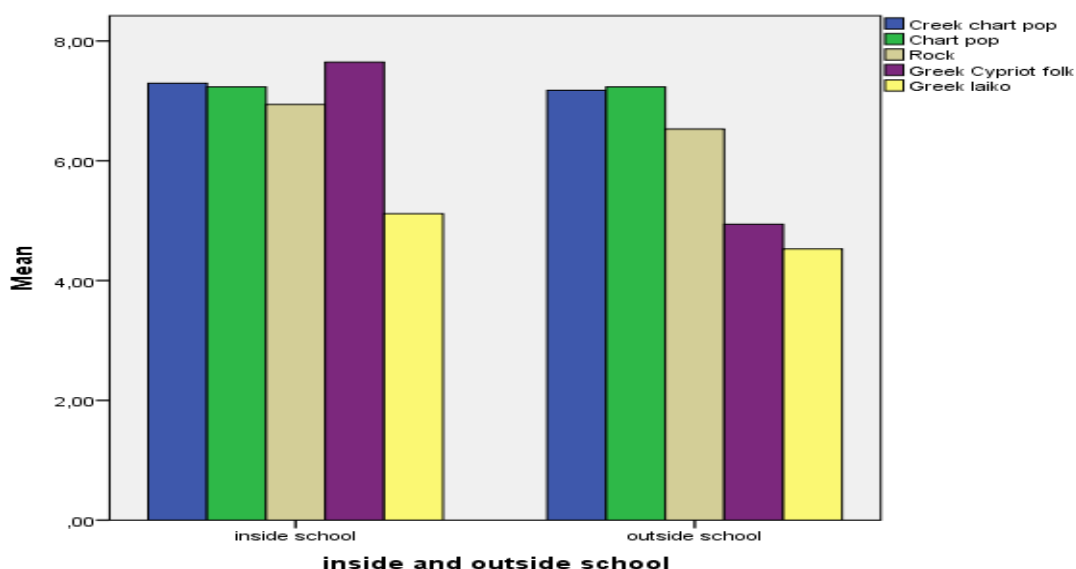
Table 40: Mean scores of students' familiarity for each musical style inside and outside school

Musical style	Inside and outside school	Mean
Greek chart pop	inside	7.29
	outside	7.18
Chart pop	inside	7.06
	outside	7.24
Rock	inside	6.88
	outside	6.53
Greek Cypriot folk	inside	8.29
	outside	5.35
Greek laiko	inside	5.47
	outside	4.94

The least familiar musical style for participants was Greek laiko outside school with a mean score of 4.94; this was not expected as on many occasions participants may hear Greek laiko through the media or social events. The style that was expected to be least familiar though was Greek Cypriot folk music outside school as this musical style is not used very often outside school through media, social events or different contexts, and it received a low mean familiarity score of 5.35. There is a

great contrast with the mean ratings of Greek Cypriot folk music inside and outside school as predicted, since Greek Cypriot folk music is used to a great extent in the music curriculum. This is also show in Figure 17 below.

Figure 17: Bar chart of the mean scores of students' familiarity for each musical style inside and outside school



Greek chart pop, chart pop and rock had small differences between their mean familiarity scores inside and outside school, and this was not predicted. These musical styles are not as widely used by the teachers inside the school, as was already discussed in Study B. However, with the current revision of the curriculum and some of the seminars which are taking place for enabling teachers to enrich their knowledge of musical styles this may have enabled the contribution of using these musical styles inside school too.

Table 41: Anova summary table: inside/outside school and familiarity

Source	d.f.	F.	p.
Inside and outside	1	8.33	0.01
Style	1	6.54	0.00
In and out * Style	1	3.79	0.01

A two way analysis of variance was also calculated and the main effect for the students' familiarity on musical styles between students inside and outside school was significant ($F = 8.33$, $p = 0.01$). Table 41 shows that there was also a significant main effect for musical styles ($F = 6.54$, $p = 0.00$) and a significant interaction between familiarity and the inside and outside school factor ($F = 3.79$, $p = 0.01$).

6.5.3.2 Age groups

Differences between the two age groups for familiarity with styles were tested through a two way analysis of variance which showed that there was no significant main effect for age ($F = 0.00$, $p = 0.99$). Although there was no significant interaction between age and students' familiarity on the musical styles ($F = 3.44$, $p = 0.47$), there was a significant main effect for musical styles as shown below in Table 42 ($F = 6.02$, $p = 0.00$).

Table 42: Anova summary table: age groups and familiarity

Source	d.f.	F.	p.
Age	1	0.00	0.99
Style	1	6.02	0.00
Age * Style	1	3.44	0.47

Table 43: Mean scores of students' familiarity for each musical style and age group

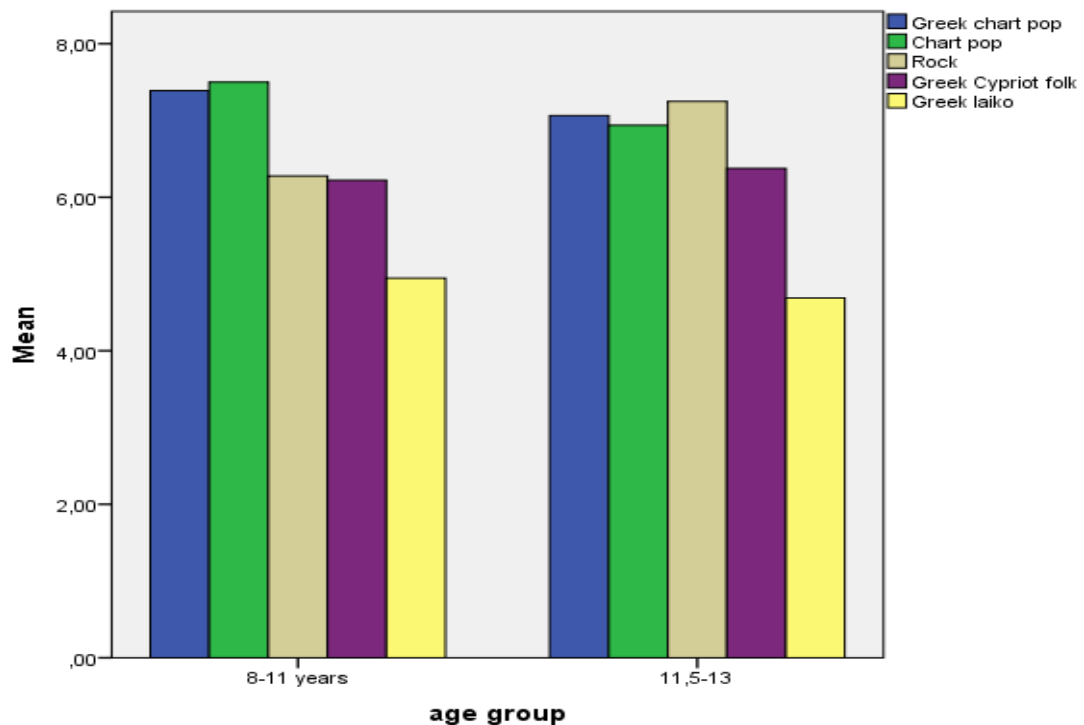
Musical style	Age group	Mean
Greek chart pop	8-11	7.39
	11,5-13	7.06
Chart pop	8-11	7.39
	11,5-13	6.88
Rock	8-11	6.22
	11,5-13	7.25
Greek Cypriot folk	8-11	6.72
	11,5-13	6.94
Greek laiko	8-11	5.39
	11,5-13	5.00

However, Table 43 above shows a more detailed view for each musical style. The least familiar musical style between the age groups is Greek laiko, whilst the most familiar musical style is Greek pop. There are no major differences in familiarity

between the age groups, but it was not expected that Greek chart pop and chart pop for the older age group was likely to be less familiar than the younger group. The major difference for students' familiarity between the two age groups was for rock music with the older group being more familiar with this musical style rather than the younger one as expected.

This is also shown in Figure 18 below:

Figure 18: Bar chart of the mean scores of students' familiarity for each musical style and age group



6.5.3.3 Gender

Gender was another factor that was examined with respect to familiarity, as it had proved to be important in the previous studies. A two way analysis of variance test was calculated which showed that there was no significant main effect for gender ($F = 0.24$, $p = 0.63$). However, as seen in Table 44 there was a significant main effect of musical styles ($F = 7.61$, $p = 0.00$) and also a significant interaction between gender and students' familiarity with musical styles ($F = 12.22$, $p = 0.00$).

Table 44: Anova summary table: gender and familiarity

Source	d.f.	F.	p.
Gender	1	0.24	0.63
Style	1	7.61	0.00
Gender * Style	1	12.22	0.00

Table 45 shows each musical style and the mean familiarity of each musical style between the males and females. The highest mean score for familiarity was received for rock music by the males whilst for the females the most familiar mean score was for Greek chart pop (8.06). The least familiar was Greek laiko for the females (4.83) as well as for the males (5.63). Figure 19 below shows that the main difference for

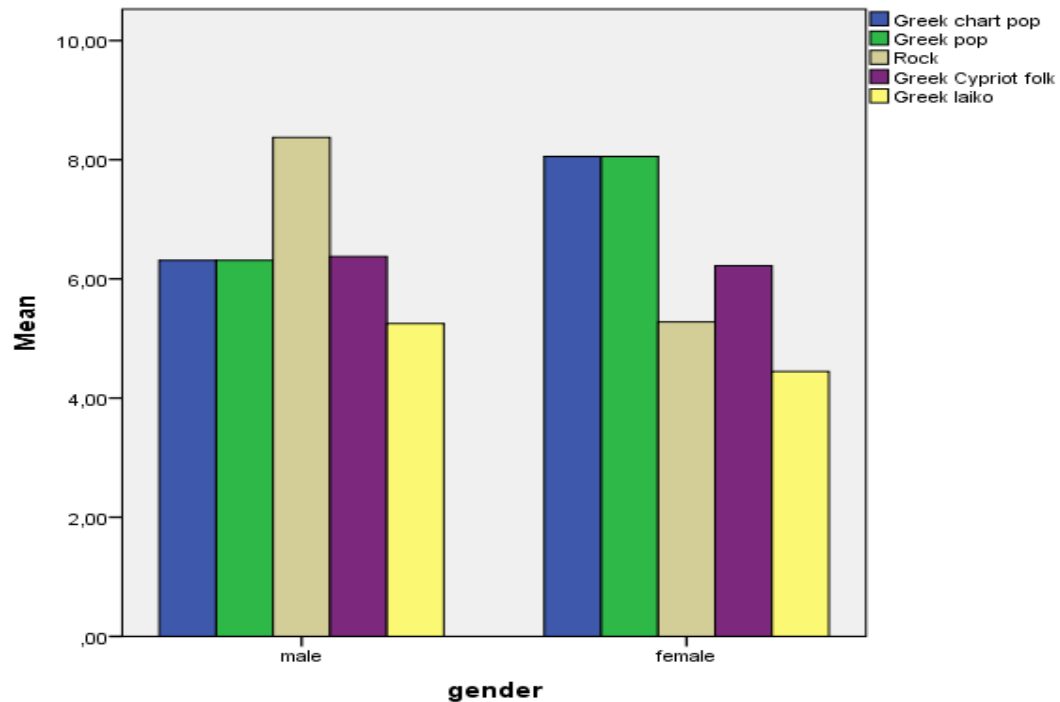
familiarity between the two gender groups was for rock music whilst the smallest familiarity mean difference was for Greek Cypriot folk music. It was expected that Greek Cypriot folk music would have almost the same familiarity level since both males and females are taught Greek Cypriot folk music at school.

Table 45: Mean scores of students' familiarity for each musical style and gender

Musical style	Gender	Mean
Greek chart pop	Male	6.31
	Female	8.06
Chart pop	Male	6.25
	Female	7.94
Rock	Male	8.38
	Female	5.22
Greek Cypriot folk	Male	6.94
	Female	6.72
Greek laiko	Male	5.63
	Female	4.83

This is also illustrated in Figure 19 below.

Figure 19: Bar chart of the mean scores of students' familiarity for each musical style and gender



6.5.4 Descriptions of each musical style

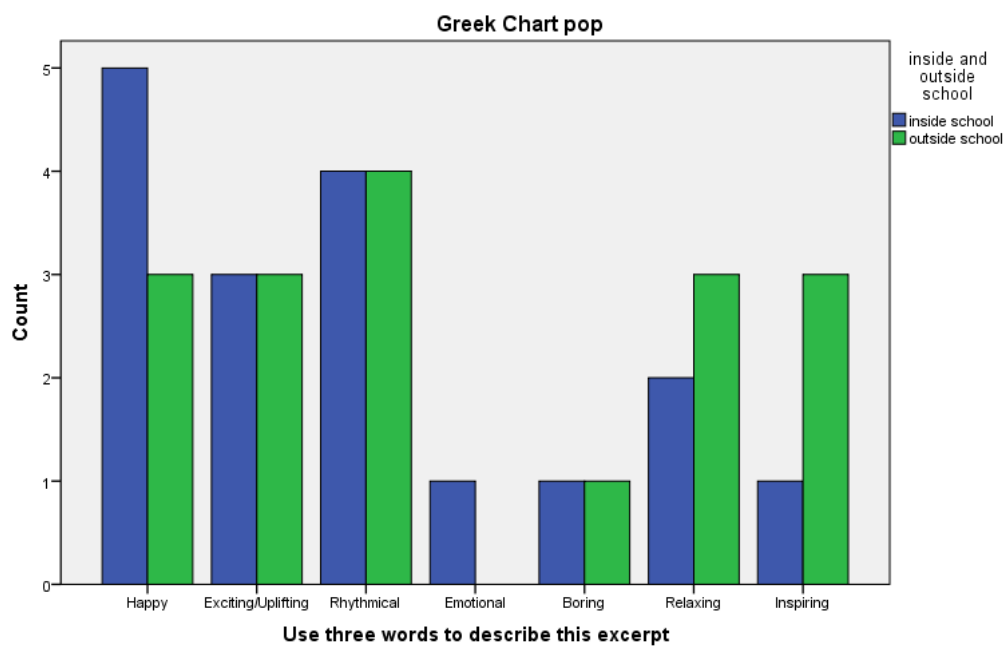
This section is associated with the third question of the questionnaire for this listening experiment. This question asked students, after listening to the extract, to describe the extract in three different words that expressed their emotions towards it. During the pilot study some participants, especially those in the younger group, found it difficult to describe what they listened to. Therefore, after the pilot study, a choice of ten different descriptions were chosen and given to the students on the board. Students were asked to choose from this selection in order to describe how they felt whilst listening to the extracts.

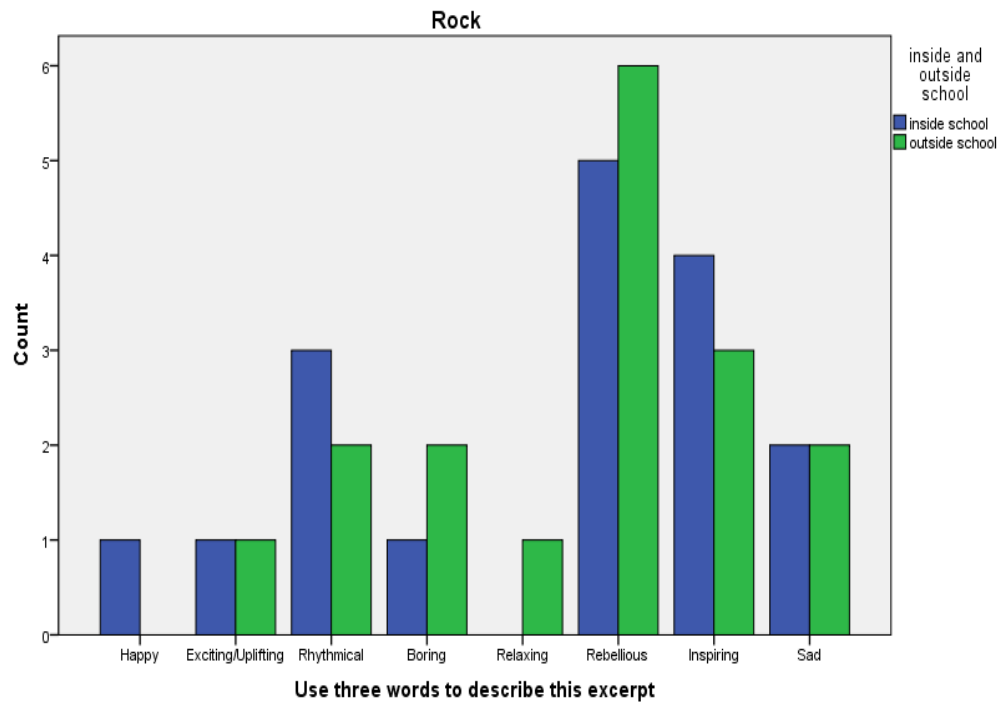
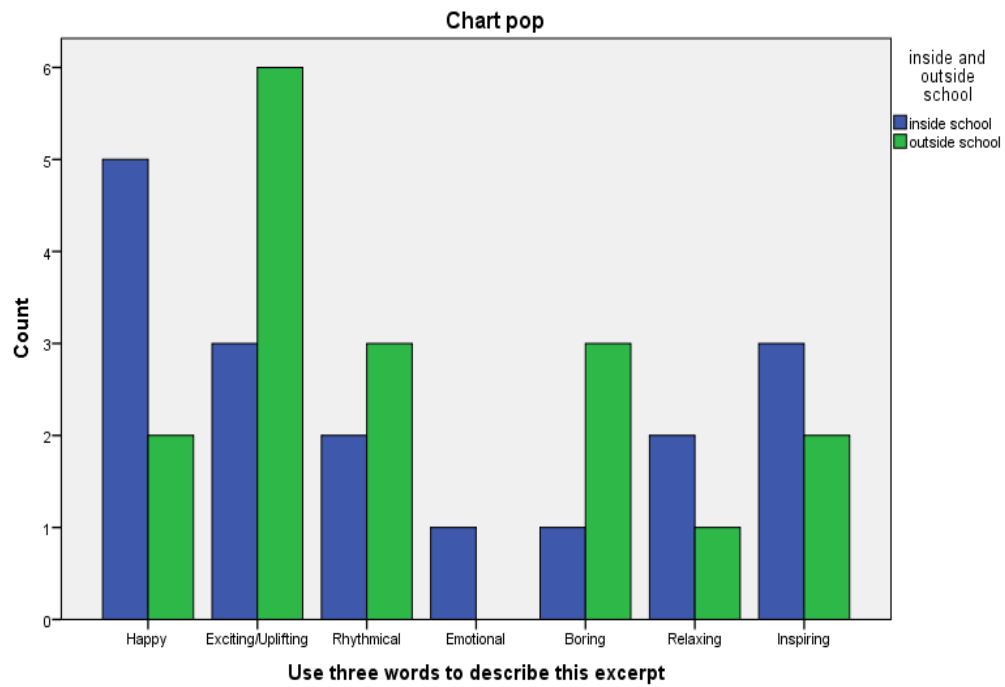
The main factors that were examined for this section for musical preferences were inside and outside school, gender and age. These were examined for each musical style using a visual representation of their emotions, the bar charts.

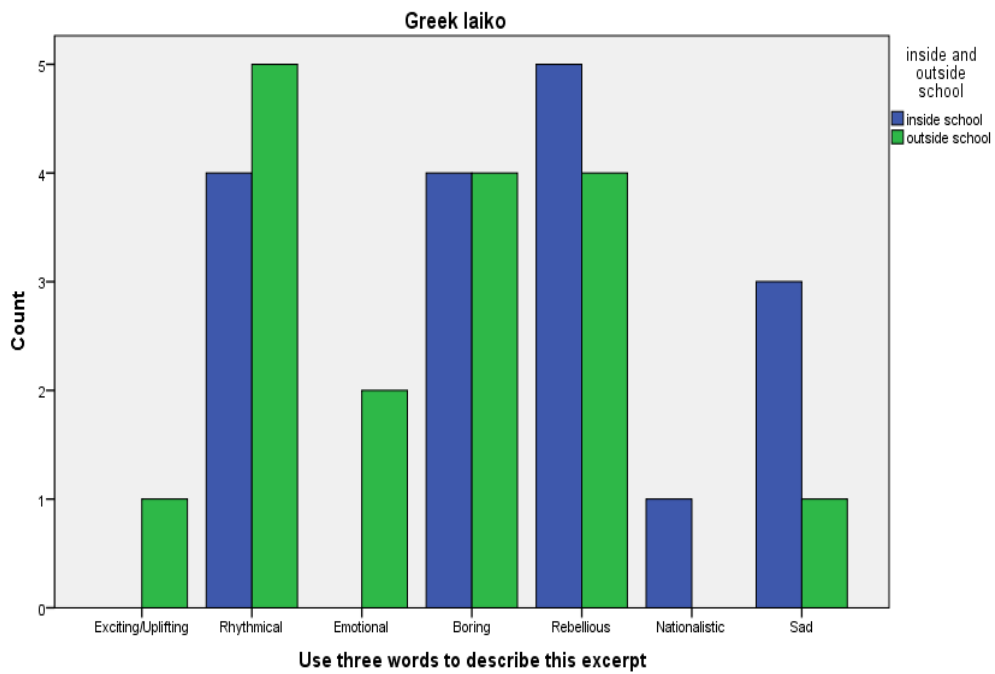
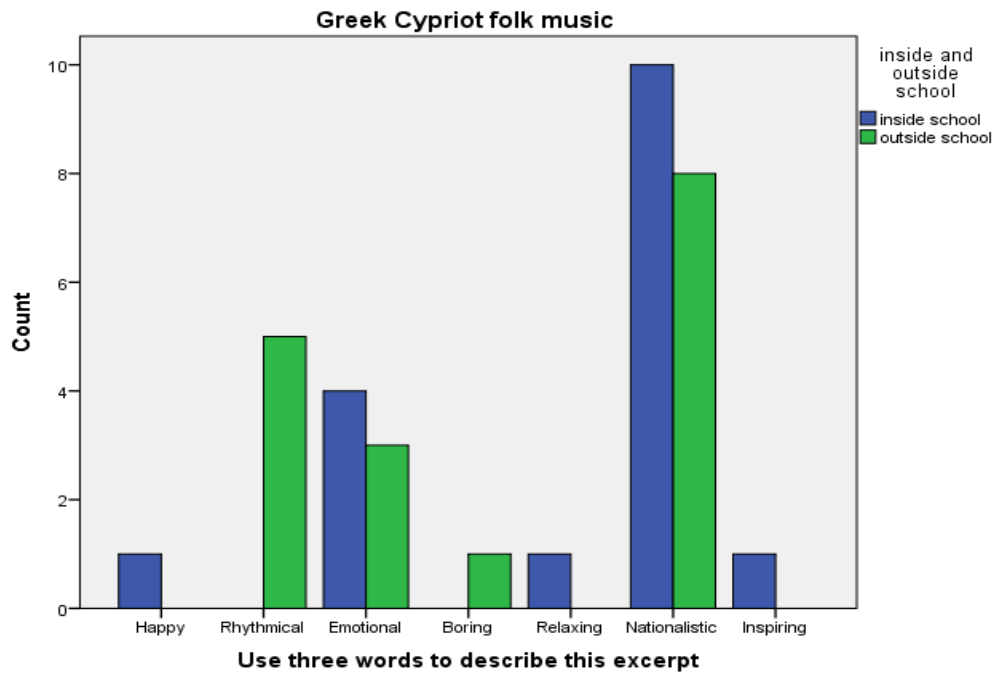
6.5.4.1 Inside and outside school

The bar charts below show students choices of description for each of the five musical styles used for this listening experiment. Figure 20 below shows the result for inside and outside school.

Figure 20: Bar charts for the description of each musical style by students inside and outside school







The main feelings that were described whilst listening to Greek chart pop were 'happy' (five students) and 'rhythmical' (four students). It is interesting to note that students were happier whilst listening to this musical style inside school rather than outside (three students), probably because Greek chart pop is not a common and often-used musical style inside the classroom. However, it was not expected that students would also consider it 'boring' (one student), even if it was a small percentage of students who chose that. 'Rhythmical' (three students), 'exciting/uplifting' (four students) and 'boring' (one student) descriptions received the same number of responses for inside and outside school by the students. Chart pop received the highest percentage on the 'exciting/uplifting' description outside school (six students) and this is probably because students normally feel they enjoy it, and that it uplifts them to a great extent especially in contexts like social gatherings or parties. 'Happy' was a description that was chosen by the students, but it received a higher percentage again inside the school (five students) rather than outside school (three students). The 'boring' description was higher outside school (three students) rather than inside (one student), which shows that some students do not really enjoy this musical style at all. There were no common descriptions for this musical style between inside and outside school.

'Rebellious' was the highest description inside (five students) and outside (six students) school that rock music received from the students. Rock music was mostly favourable to the males; most of them seem to have liked it because it expressed a 'rebellious' feeling for them. It received an equal number of descriptions of

‘exciting’ (one students) and ‘sad’ (two students) inside and outside school. It was also described as ‘inspiring’ inside (four students) and outside school (three students), as well as ‘rhythmical’ (three students) inside school and (two students) outside school.

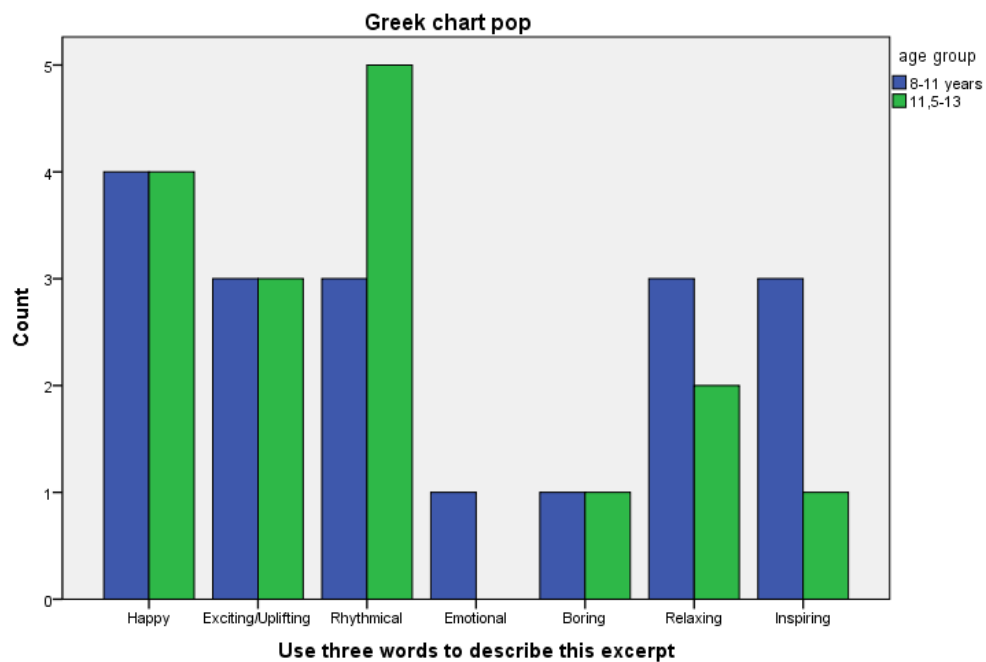
Greek Cypriot folk music had a very interesting outcome on the descriptions as most of the students described this musical style as nationalistic inside (ten students) and outside school (eight students). This was expected, as Greek Cypriot folk music is considered to promote nationalistic feelings in the students. Only one student considered it ‘boring’ outside school and one of them considered it ‘inspiring’. It is also interesting that some students considered it ‘emotional’ inside school (four students) and outside school (three students).

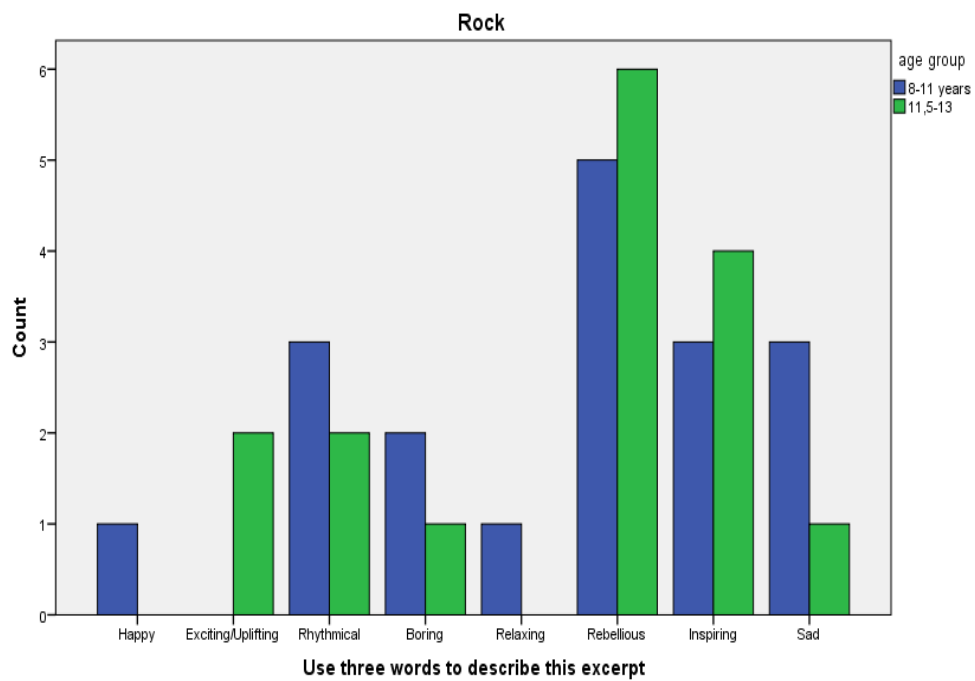
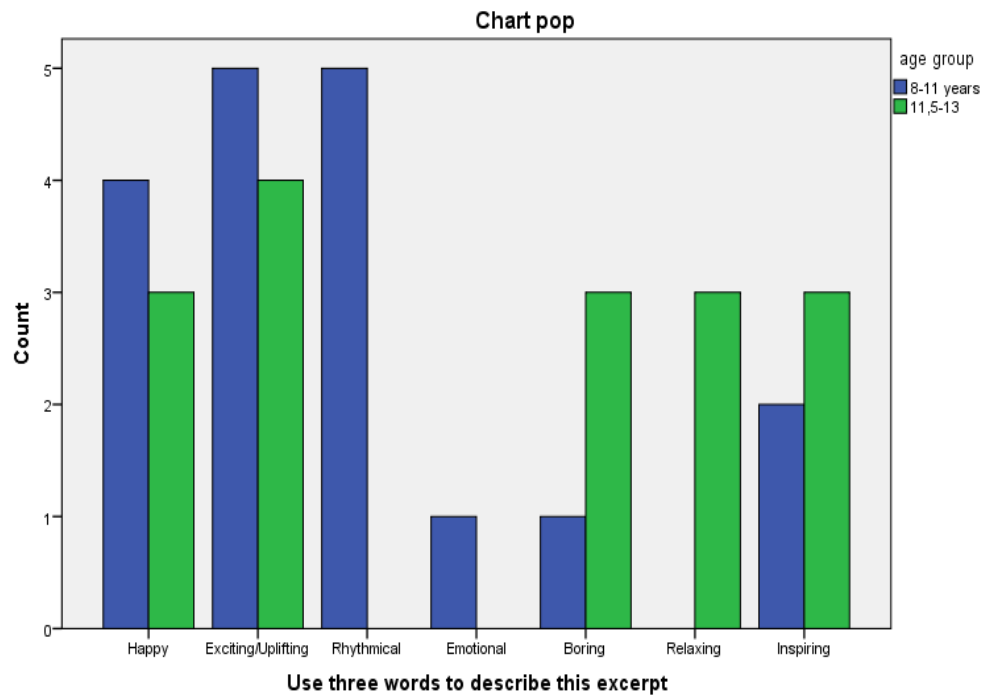
‘Rebellious’ and ‘rhythmical’ feelings were the main responses for Greek laiko (five students). There was a high proportion of students who considered this style ‘boring’ (four students) inside and outside school: this was expected, as Greek laiko did not receive high liking ratings, especially by the females, as previously observed. Moreover, some students (three inside school and one outside school) considered and described the musical style as ‘sad’. This is reasonable, since this musical style sometimes has very sad lyric themes and can cause this feeling to students. There was one student who described it as ‘exciting/uplifting’ outside school and one student inside school characterising it as ‘nationalistic’. Two students outside school also considered it ‘emotional’.

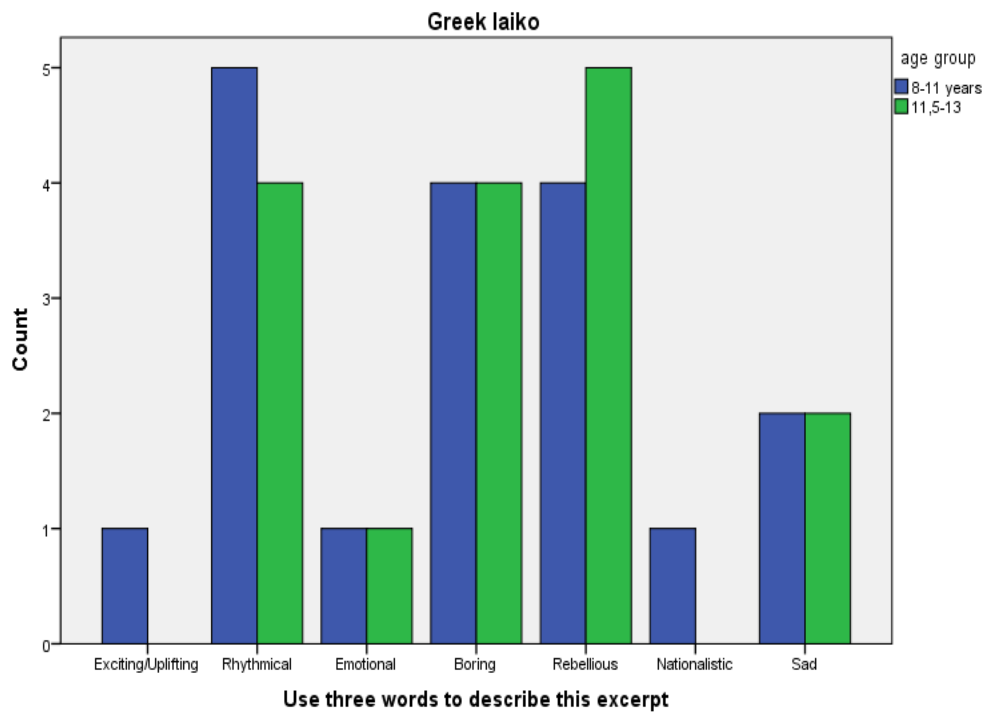
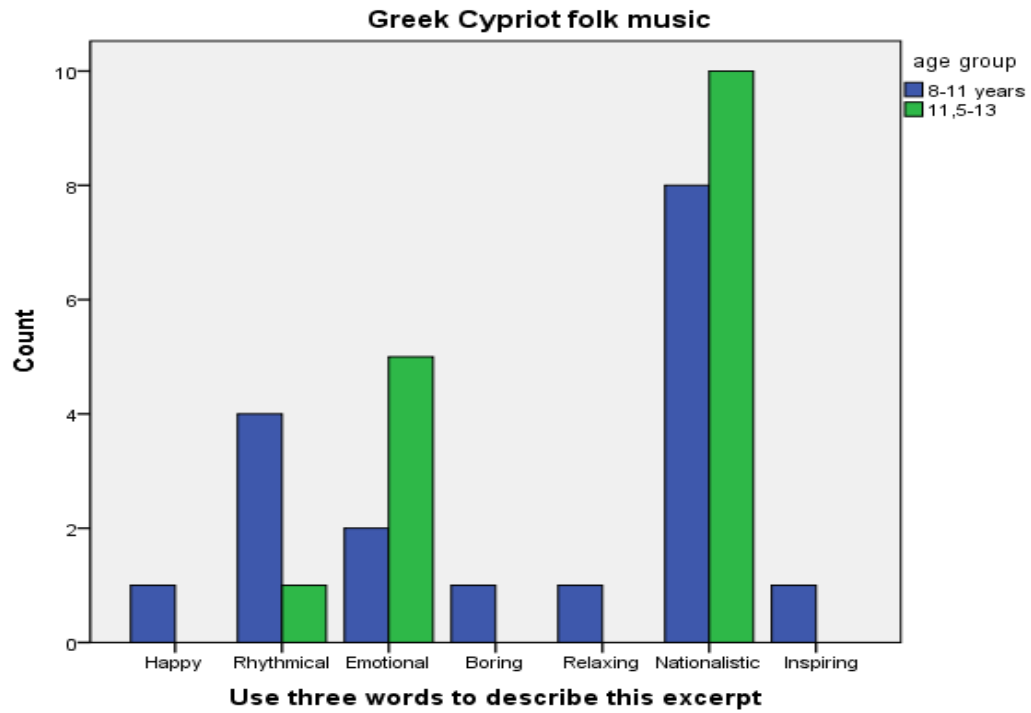
6.5.4.2 Age groups

This listening experiment examined the age factor and considered whether there were any differences on musical preference development. The description was examined for each musical style and the bar charts below were produced in order to check various detailed associations between the two genders.

Figure 21: Bar charts for the description of each musical style by students between the two age groups







Greek chart pop was described as mainly 'rhythmical' (eight students), 'happy' (eight students) and 'exciting/uplifting' (six students). However two students thought it was 'boring', unlike some others who thought it was 'inspiring' (four students). There were no major differences between the two age groups for this musical style and the descriptions 'happy' and 'exciting/uplifting' received the same responses from the two age groups.

Chart pop had received a quite similar response by the two age groups, apart from the description 'rhythmical', which received five responses for the younger age group and none from the older age group – this was the biggest difference between the two groups for this musical style. Another prominent description from both age groups was for 'exciting/uplifting' (nine students) and 'happy' (seven students). Other less popular descriptions were the 'emotional' (one student) and 'relaxing' (three students) as well as 'inspiring' (five students) emotions. Moreover, 'boring' was also given as a description by four students; a comparatively high response considering that this was one of their favourite musical styles.

Rock was described mostly as 'rebellious' (eleven students) and 'inspiring' by both age groups (seven students). There was a difference of two points between the two groups' description for 'sad' and for 'exciting/uplifting'. Most of the descriptions given for rock were positive descriptions from both age groups, apart from 'sad' (four students) and 'boring' (three students). There were no major differences between the two age groups in terms of their descriptions.

Greek Cypriot folk music was identified as 'nationalistic' by both age groups, with two points difference and this was the most frequent description (eighteen students). Some students considered it 'rhythmical' (five) and others 'emotional' (seven). There were mostly positive descriptions for this musical style apart from one student who considered it 'boring' from the young age group of 8-11 years old. Although this style is mostly liked by both age groups, it really brings a nationalistic feeling in them, and this was expected as previously discussed in Chapter 1. Other descriptions that received one vote were 'happy', 'relaxing' and 'inspiring'.

Greek laiko was described equally and respectively by the two age groups in the following descriptions: 'boring' (eight students), 'sad' (four students) and 'emotional' (two student). This musical style did not receive major liking, and indeed the students' descriptions were rather negative. Two descriptions that were used nine times by both age groups were 'rebellious' and 'rhythmical'. Only one person described it as 'nationalistic' and 'exciting/uplifting'. There were no major differences on the descriptions on this musical style between the two age groups; the major difference was one vote.

6.5.4.3 Gender

Gender and descriptions given on each musical style in this section will be illustrated through the bar charts shown below in Figure 22. Fundamental comparisons, similarities or differences, between males and females will be described next for each musical style.

Males considered Greek chart pop as ‘rhythmical’ with six responses, whilst females considered it ‘exciting/uplifting’ with five responses; these descriptions were their highest for this style. Males did not consider it as ‘exciting/uplifting’ as the females did, having only one response on that, and females described it as ‘rhythmical’ with only two points. However, both of them described it as ‘happy’ with an equal response (four students). Female students considered Greek chart pop as ‘inspiring’, although that was not the case with the male students; this was the biggest difference in the way they described this musical style, along with ‘rhythmical’ and ‘exciting/uplifting’. Moreover, only two male students described it as ‘boring’, having a rather negative description on this style.

‘Exciting/uplifting’ and ‘inspiring’ were the highlighted descriptions that female students chose for chart pop (six and five respectively), whilst male students equally described chart pop as ‘happy’ and ‘boring’ with four points. The biggest difference between the gender was for the ‘inspiring’ description (five points by the female students), as none of the male students described chart pop as ‘inspiring’,

and for the ‘boring’ description (four points by male students), since none of the female students considered chart pop ‘boring’. Other general descriptions were ‘rhythmical’ (three male and two female students), ‘relaxing’ (two female and one male student) and ‘emotional’ (one male student).

Rock seemed to be highlighted as ‘rebellious’ by both females (four students) and males (seven students) and had no negative descriptions by the male sample. However, females considered it ‘boring’ (three students) as well as ‘sad’ (four students). This is probably the only musical style that received the highest ‘inspiring’ description rate by the male students (six) and only one female student considered it ‘inspiring’. Other descriptions were ‘rhythmical’ (three female, two male students) and ‘exciting/uplifting’ was equally voted by males and females (one student). Only one female student considered rock as ‘relaxing’ or ‘happy’.

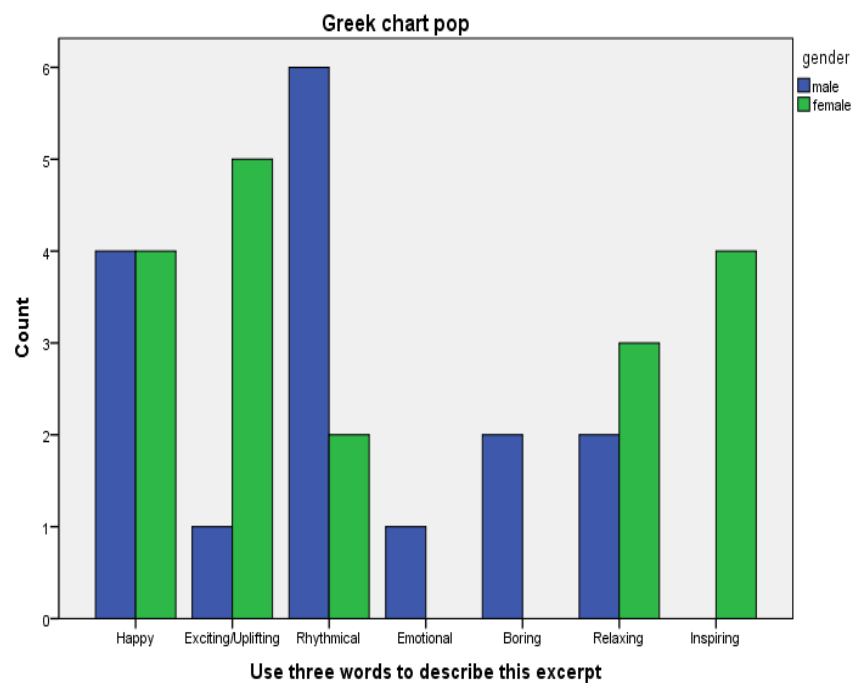
‘Nationalistic’ was the main description that was depicted on the bar chart for Greek Cypriot folk music; a rather predictable response with a total of eighteen students (eleven males and seven females). Female students also described it ‘rhythmical’ (four) and ‘emotional’ (four), ‘inspiring’ (one), ‘happy’ (one) but also ‘boring’ (one). Males on the other hand chose to describe it as ‘relaxing’ (one) and ‘rhythmical’ (one) and emotional’ (three).

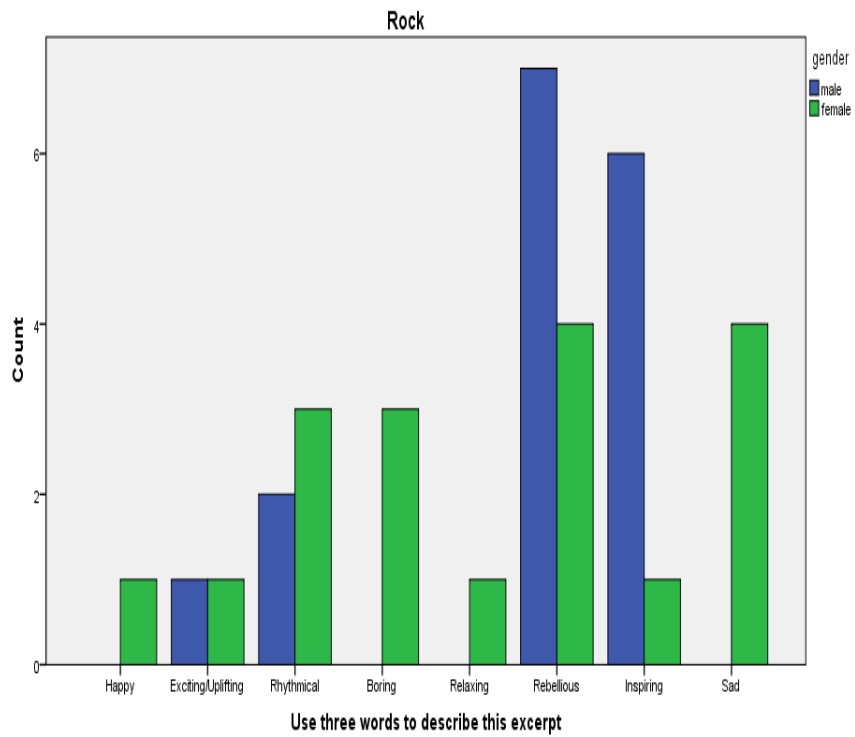
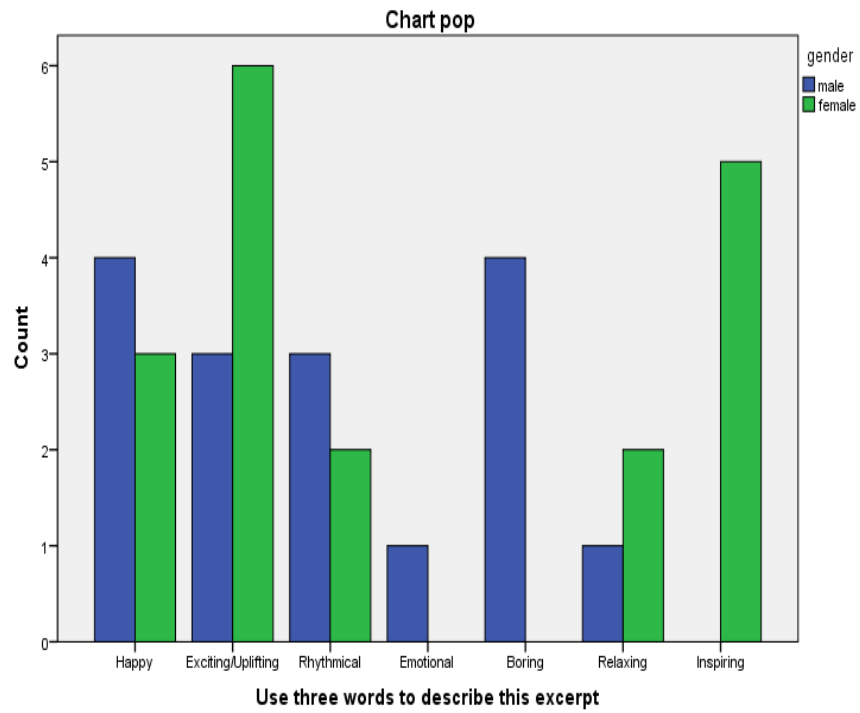
Greek laiko had received the highest points on the description ‘boring’ by the females (seven), whilst seven males also found this musical style ‘rebellious’. This

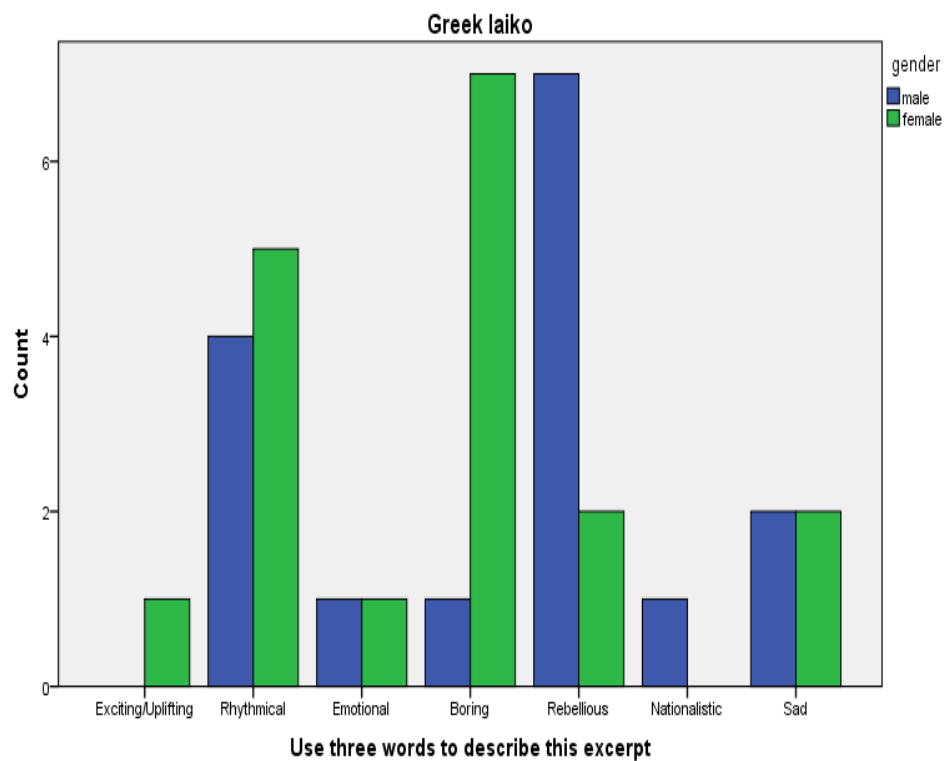
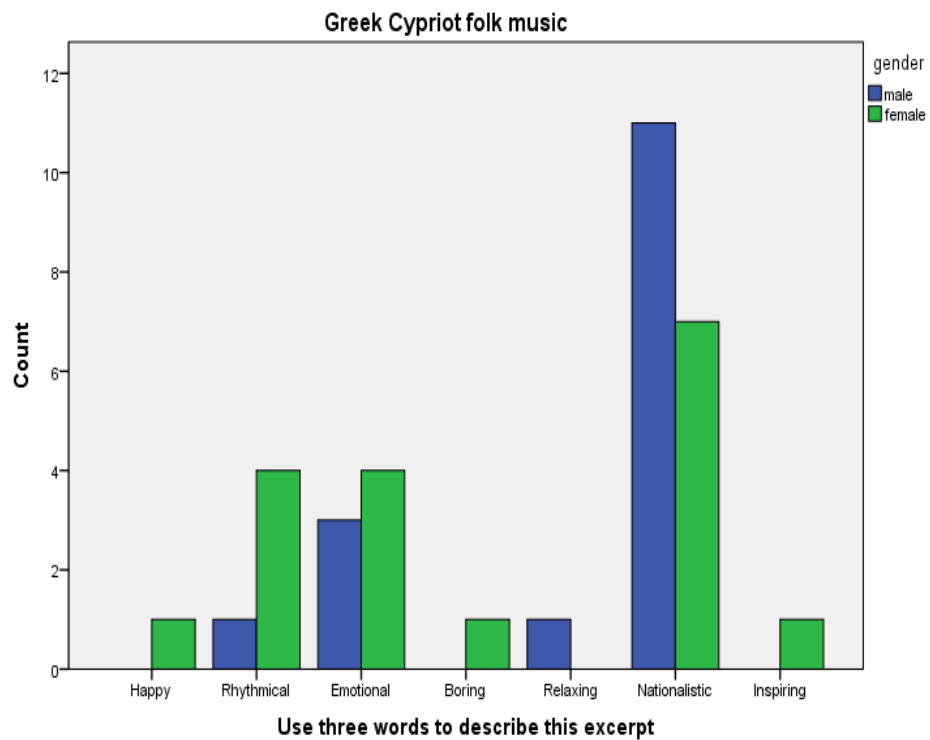
musical style can be a little bit difficult sounding for the students to like it, since sometimes the lyrics as well as the music can be quite ‘strong’. Both males and females, agreed that it is ‘sad’ (two students each) and ‘rhythmic’ (four females and five males).

Figure 22 below shows the bar charts for each musical style.

Figure 22: Bar charts for the description of each musical style by students between males and females







6.5.5 Correlations between familiarity and liking of the musical styles

An important individual factor determining the variation in musical liking is familiarity: becoming more familiar with a particular piece of music increases the subject's liking ratings for it, as discussed in Chapter 2. In this listening experiment, we examined the relationship and correlation between familiarity and liking for each of the five musical styles used (see Table 46).

Table 46: Correlations between liking and familiarity ratings of each musical style

Greek chart pop

		Liking 1a	Familiarity 1b
Liking 1a	Correlation	1.00	0.93
	Sig. (2 tailed)	-	0.00
Familiarity 1b	Correlation	0.93	1.00
	Sig.(2 tailed)	0.00	-

Chart pop

		Liking 2a	Familiarity 2b
Liking 2a	Correlation	1.00	0.98
	Sig. (2 tailed)	-	0.00
Familiarity 2b	Correlation	0.98	1.00
	Sig.(2 tailed)	0.00	-

Rock

		Liking 3a	Familiarity 3b
Liking 3a	Correlation	1.00	0.99
	Sig. (2 tailed)	-	0.00
Familiarity 3b	Correlation	0.99	1.00
	Sig.(2 tailed)	0.00	-

Greek Cypriot folk music

		Liking 4a	Familiarity 4b
Liking 4a	Correlation	1.00	0.69
	Sig. (2 tailed)		0.00
Familiarity 4b	Correlation	0.69	1.00
	Sig.(2 tailed)	0.00	

Greek laiko

		Liking 5a	Familiarity 5b
Liking 5a	Correlation	1.00	0.85
	Sig. (2 tailed)	-	0.00
Familiarity 5b	Correlation	0.85	1.00
	Sig.(2 tailed)	0.00	-

All the musical styles had a strong positive correlation between the students' liking and familiarity; the more familiar students were with the musical style the more they liked it, and vice versa. The highest positive correlation between familiarity and liking was for rock music ($r = 0.99$) whilst Greek Cypriot folk music had the lowest positive correlation ($r = 0.69$) as seen from the above tables. In addition, each correlation between liking and familiarity was statistically very significant ($p < 0.001$) for each musical style used in the listening experiment.

6.6 Summary

This chapter described the procedures that were followed during the listening experiment (Study C) in terms of the content and design of the questionnaire and the selection of musical extracts to be used, as well as providing a detailed description of the pilot study. Special emphasis was also given to the participants for this listening experiment as this study aimed mainly to view the relationship if any between the students' musical preferences inside and outside school.

It also discussed the coding and analysis of the data and presented the findings of the listening experiment through various tests that were used to examine relationships for students' musical preferences inside and outside school. Three

other factors were also examined: age development, gender and familiarity in their effects on students' musical preferences; this was also an attempt to add validity to the survey findings of Study A and qualitative research of Study B.

The analysis of the listening experiment and its data demonstrated that there is a significant interaction between students' musical preferences and the factor of inside and outside school for all musical styles. It was highlighted that Greek Cypriot folk music is preferred inside rather than outside the school, as expected, and this also supported by the hypothesis in the literature review in previous chapters. Age also had a significant influence on students' musical preferences, and specific relationships between the two age groups were also examined. There were also significant relationships between students' musical preferences and gender. Detailed descriptions for each musical style were discussed and illustrated in bar charts for each musical style for three main factors: inside and outside school, gender and age. Finally, familiarity had a very strong and positive correlation with students' liking on all the musical styles used.

The next chapter will draw some final conclusions concerning the research findings of all the three studies and link these together to the relevant literature of the thesis. It will also suggest some implications for music education and further questions that could be generated for future investigations.

PART III: Conclusions

CHAPTER 7

CONCLUSIONS, IMPLICATIONS, LIMITATIONS AND SUGGESTIONS

7.1 Introduction

This research investigated students' musical preferences in primary and secondary music education in Cyprus. The main factors that were examined were the specific musical style of Greek Cypriot folk music, developments with age, and the social context. The previous chapters have dealt with the theoretical background of the research, issues of methodology and design, as well as with the realization of the different studies in the research, the analysis of the data and the findings. This chapter will attempt to draw together the findings, the limitations and the problems raised by all the studies through a final general discussion. It will then draw some conclusions about the students' musical preferences in the primary and secondary school and how these were affected by various factors such as age, gender, social context, and familiarity. Finally, it will suggest some implications arising from the research findings for music education, and will discuss further questions for future research which might be generated by the study.

7.2 Summary of the main research findings

The findings of this research can be summarized in three main areas which were framed according to the three research questions respectively:

- i) Greek Cypriot folk music – How do Greek Cypriot students’ preferences vary between Greek Cypriot folk music and popular musical styles?
- ii) Age – How do Greek Cypriot students’ musical preferences develop?
- iii) Social context: inside and outside of school – In Cyprus, how do students’ musical preferences develop inside and outside school in special reference to Greek Cypriot folk music?

These will be listed below in bullet points to draw together the three studies that were conducted: i) the questionnaire survey (Study A), ii) the students’, music teachers’ and music inspectors’ interviews (Study B), and iii) the listening experiment (Study C).

- i) Greek Cypriot folk music
 - Greek Cypriot folk music was ‘strongly liked’ by students (35.2% of the sample chose this point on a rating scale for liking), ‘liked’ by 25.6%, and very few rated it as ‘strongly disliked’ (Study A).
 - Greek Cypriot folk music was considered as one of the popular musical styles by the three age groups (Study A).
 - The two older age groups, who were more familiar with Greek Cypriot folk music, showed a higher liking for Greek Cypriot folk music than the younger age group, who were less familiar with it (Study A). The result for

familiarity was also found for the teachers, since they suggest that when students are taught a style and become familiar with it, the chance of liking the style is greater than for styles they are unfamiliar with (Study B).

- Greek Cypriot folk music was most listened to during the afternoon at various festivals (Study A).
- There is a significant difference between the students living in the urban areas and those living in the rural areas regarding their liking for Greek Cypriot folk music; the students in the rural areas have a higher liking for this musical style since they are more traditional in this respect, and not as influenced by musical styles from overseas (Study A).
- Males seem to like Greek Cypriot folk music more than females, and this difference is statistically significant (Study A).
- Greek Cypriot folk music was students' favourite musical style inside the school (Study B).
- Greek Cypriot folk music was rated as the most familiar musical style by the students: this seems to be because this style is a part of their cultural inheritance, and is a musical style taught inside the school (Study B).
- Most students prefer listening to other musical styles outside school rather than to Greek Cypriot folk music, as it is not so accessible outside school: their preferences also show that they like other musical styles more than Greek Cypriot folk music (Study B).
- School plays an important role for students' musical appreciation and positive attitude towards Greek Cypriot folk music. Although this should not

be the main style taught at schools because it is not consistent with their musical preferences outside school; nevertheless, they do enjoy Greek Cypriot folk music, as teachers suggested (Study B).

- Teachers and music inspectors confirmed that Greek Cypriot folk music is the most dominant style taught in schools; it provides students with the roots of national identity and their cultural tradition, and is a style which enables the basic elements of music to be taught (Study B).
- There is a great difference between students' liking for Greek Cypriot folk music inside and outside school: they seem to enjoy listening to the style more inside rather than outside school (Study C).

ii) Age

- The second age group (11.5-13 years) gave the highest rating of liking for all the musical styles, whilst the third age group (13.5-16 years) showed a decline in liking for all musical styles (Study A).
- R & B was the style that received an extremely positive response from all three age groups (Study A).
- The most popular musical styles for all three age groups were Greek chart pop, chart pop, R & B, Greek laiko and Greek Cypriot folk music (Study A).
- There were significant differences between the three age groups for R & B, chart pop and Greek Cypriot folk music (Study A).
- Age proved to be an important factor for the development of students' musical preferences (Study B).

- There was a significant difference between the two age groups used in the listening experiment for their liking on each musical style (Study C).

iii) Social context: inside and outside school

- Students most like listening to their favourite musical style at home, followed by bars and restaurants, whilst the least favourable place to listen is in the countryside (Study A).
- Some students listen to most musical styles which are taught inside school also outside school, and some of them do not (Study B).
- The environment, the social context and the school are factors that influence students' musical preferences (Study B).
- There was a significant difference between the students' musical preferences inside and outside school, especially for Greek Cypriot folk music; students inside school liked this musical style more (Study C).

7.2.1 Limitations of methodology and findings

Some of the limitations of this current research include the external validity or the generalisability of the study. The sample size of studies B and C were limited to a small sample size. It is important to note that although significant relationships and findings were concluded from the data, this could not be considered representative for the whole population or to be generalised in certain extent. Moreover, statistical tests for study C, required a larger sample size, thus groups were merged in order to ensure a more representative distribution of the population. To be more specific,

there were only seven students who participated in study B as it was time-consuming to interview more students and the sample size for study C included 34 students, 17 inside and 17 outside school, since students outside school were not as willing to participate in the research, because due to their activities and busy schedule after school.

7.3 General discussion

Study A led to the conclusion that various factors influence students' musical preferences, but the most significant differences were between different age groups, and so the developmental aspects of a listener must definitely be taken into account. This was not surprising, since previous research has suggested that regular age-related changes exist in the development of musical stylistic knowledge and preferences across the life span (Hargreaves and North, 1997). This was also crosschecked with the students' and teachers' responses in Study B as well as the listening experiment results in Study C and both showed that the differences exist between different age groups. To be more specific, musical styles had a higher liking rate for the second group (11.5-13) in Study A, although for Study C, the younger age group (8-11) showed a higher liking rate for certain musical styles. This was rather surprising for Study C, as it does not support LeBlanc's theory of open-earedness that declines as the child enters adolescence and also the fact that was not in accordance to the findings of Study A; however, both studies show that students' musical preferences differ in various age groups.

Greek Cypriot folk music should be respected and recognized for its role and value by the students as one of the primary objectives of the curriculum (Ministry of Education and Culture, 1981). Throughout the three studies, Greek Cypriot folk music was considered as one of the most popular musical styles, although the older age groups showed a higher liking for this style since they were even more familiar with it. Familiarity is an important factor in musical liking and as Berlyne (1971) suggested, the listener's arousal is relatively low when listeners are new to a piece or style of music. This was supported in the current research not only for Greek Cypriot folk music, but for other musical styles too in all the three studies. There was a strong positive correlation between familiarity and liking for musical styles, and vice versa in Study A and Study C.

Study C involved mainly the factor of social context: inside and outside school. The context in which interaction between music and the listener takes place affects this process to a great degree and various studies have shown that listeners' motivations for listening are highly context-dependent (Sloboda, O'Neill & Ivaldi, 2001; North & Hargreaves, 2007c). The social context in the current thesis, inside and outside school, was found to affect the students' musical preferences for all musical styles; there was a significant difference for Greek Cypriot folk music since students liked this style a lot more inside than outside school. Therefore, as the theoretical and educational background suggests, this was not surprising as Greek Cypriot folk

music is a style that has been used and implemented in all the classes from primary to secondary school.

Gender proved to be a significant factor also in Study A, since it added significantly to the liking of six of the ten musical styles used, and this proved that female students enjoyed musical styles such as chart pop or classical music, whilst male students liked Greek laiko and rock. This was also shown in Study C, where although there was no significant main effect for gender, there was a significant interaction between gender and students' liking for musical styles.

7.4 Conclusions and implications for music education

The importance and complexity of musical preferences has intrigued researchers in various areas such as aesthetics, psychology and music education (Kellaris, 1992; North & Hargreaves, 1997). As stated in the early chapters of this thesis, the aim of the present research was to examine the developmental musical preferences of Greek Cypriot students and the relationship between the Greek Cypriot folk music and other musical styles, as well as the social context: inside and outside school. The main conclusion that this research draws is that musical preferences can be influenced by all three factors that were examined and in different levels (Studies A and C) from the students' and the teachers' perspectives (Study B). These findings could have important implications for music education.

A music curriculum that is mainly based on Greek Cypriot folk music to teach various theoretical elements of music, as previously discussed in Chapter 1, is currently in the process of being revised. As demonstrated from the interviews in Study B findings, teachers are making an attempt to implement other musical styles through various activities in order to include other musical styles that may be engaging for the students. The main factors that prohibit the use of other musical styles during class are the teachers' confidence, teachers' educational background, and practical issues, such as lack of time and teaching material. In order to gain the confidence to implement more musical styles in their lessons, teachers need to have knowledge of what each musical style is, and personal experience both in listening and recognizing characteristics of these various musical styles and in teaching, using musical styles in order to teach various musical elements.

The findings of this research suggest that the students' musical preferences and various factors that may influence them, including school, show that they do enjoy Greek Cypriot folk music, but they are enjoying other musical styles at even higher levels of liking, outside school too (Study C). The noticeable disparity however that interviews demonstrated amongst teachers' opinions about what musical styles should be included at school, shows that there is not enough communication between teachers of different schools or even between their students.

Educational support from government bodies such as the Ministry of Education is essential, by means of providing teachers with a variety of opportunities for

continuing professional development, as well as educational resources and teaching materials for their lessons. If the goal is to create a more diverse, up-to-date and effective primary and secondary music education including a variety of musical styles, then there has to be a change in the way the music lesson is taught.

Therefore, the policy makers of the curriculum, along with the findings of this research, have applied the teaching of different musical styles in the current revisions of the music curriculum in Cyprus, which are still ongoing. Therefore, music teachers can teach a variety of musical styles, including Greek Cypriot folk music, in their music classroom; this is an attempt to bridge the gap between the students' musical preferences and the music curriculum.

7.5 Suggestions for future research

This study investigated a topic that has not been researched before in Cyprus. It explored the musical preferences of students in Cyprus, which had several practical implications for the music curriculum and it may also form the base for future studies. The survey of students' musical preferences revealed some facts about the current status of the most preferred musical styles, and indicated certain factors that affect students' choices. Some further factors were added and discussed through the various studies that took place. There was a disparity amongst the quantitative and the qualitative findings as to what musical styles should be taught inside schools, since students could suggest a wide range of other musical styles they like outside school. While the quantitative survey findings suggest that Greek Cypriot folk

music is one of the favourite musical styles at school, this is not the case outside school as such. The qualitative research suggests that teachers claim that students do appreciate and enjoy Greek Cypriot folk music inside school, although a reason they may not enjoy it as such outside school is because it is not as accessible. Moreover, there is a huge gap between students' musical preferences and what musical styles teachers are able to teach in the classroom in terms of their qualifications and knowledge.

Further research on this topic could re-examine different age groups, since this study focused on ages from eight until sixteen years old, and also further factors that could influence students' musical preferences. It would also be interesting to examine why the music curriculum in Cyprus has not enabled the gap between students' musical preferences and teachers' ability to cater for those in the classroom to be bridged. More in-depth investigations of teachers' knowledge on certain musical styles and teaching methodologies could be conducted through interviews and observations of their music lessons. The latter method of investigation in particular might contribute to a better and more reliable understanding of teachers' attitudes towards musical styles, since it will be devoid of the 'social desirability response bias' (Robson, 2002:310). These methods could be adopted for the investigation of musical preferences in the classroom, since the observation of lessons conducted in real educational settings would gain valuable information to be taken into account for the formation of more effective and realistic music curriculum. The students' perspective is also very important for

music education and through this method their reactions on various musical styles could also be examined; how they feel when they listen to certain musical styles, what they learn whilst listening to those, and what their musical preferences are.

Future research could also continue a line of studies that look at the teaching conditions which exist in the classroom, and teachers' knowledge of the topic. Factors related to students' backgrounds were not taken into account in this investigation, since it was not the aim of this study to examine the effects of different socio-economic or cultural backgrounds as such. Different countries have different traditions of musical styles, and certain musical styles have different significance for different cultural groups. Therefore, further applications of the listening experiment could involve students of different geographical areas, in order to examine whether different ethnic and cultural backgrounds can affect students' musical preferences in the classroom.

This research was only the beginning of the journey into students' musical preferences in Cyprus. The findings of this research, together with the experience gained by interactions with the teachers and students during the various studies have created further questions, generated new topics for investigation, and mapped new paths to explore in the future. Above and beyond, these musical preferences in itself represents a very important aspect of music education, and for educators there should be no limitations in teaching any musical style in the classroom that would offer students an enjoyable music class.

APPENDICES

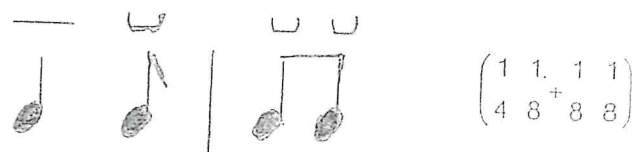
Appendix A: Greek Cypriot folk compound rhythms: examples	343
Appendix B: Questionnaire format of Study A	347
Appendix C: Excerpts of musical styles of Study A	355
Appendix D: 1. Interview questions for students, teachers and music inspectors.	356
2. Transcriptions of Students, teachers and music inspectors of Study B	358
Appendix E: Consent forms for Studies A, B and C	394
Appendix F: Questionnaire format of Study C	396

Appendix A: Greek Cypriot folk compound rhythms: examples

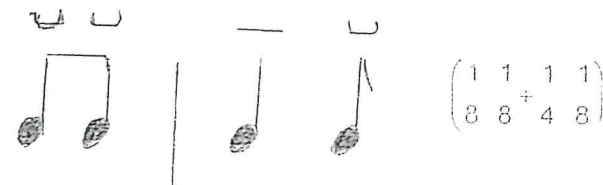
(a) Pentasemoi (5) 8

Pentasemoi are distinguished in two sections in every bar, the position beat and the up beat. They are found in the following forms:

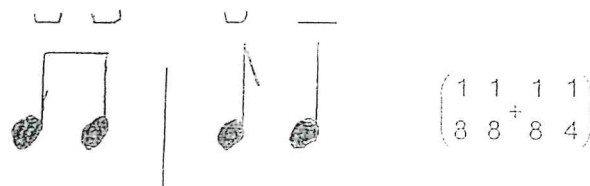
(i) Position - up beat



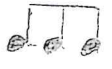


(ii) Up beat – position



(iii) Up beat - position

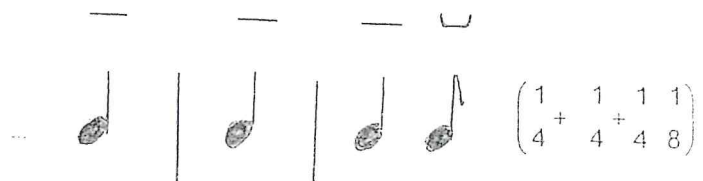


Cypriot instrumental players refer to the pentasemoi as two and a half rhythm, because for each bar there are two beats (of hands or feet). Sometimes the first beat is  and the second beat is , and sometimes the order is reversed. It is natural for  to be counted as one and a half beats, and it is for this reason that Cypriot folk musician players called it 2 ½ rhythm.

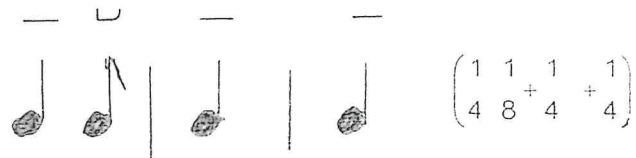
(b) Eptasemoi (7)
8

In Cyprus the eptasemoi (7) are generally found in these forms:
8

(i)

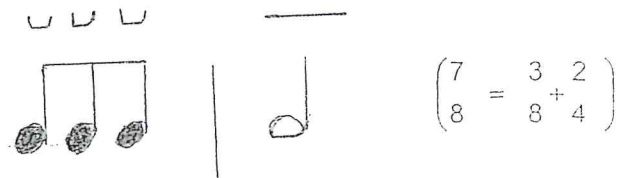


(ii)



Another kind of eptasemos, but one which is found rarely, has this form:

(iii)

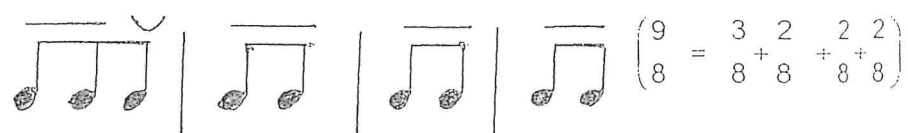


The folk instrumental players in Cyprus named these bars as three and a half
Rhythm in the same way as they named the pentasemoi's form.

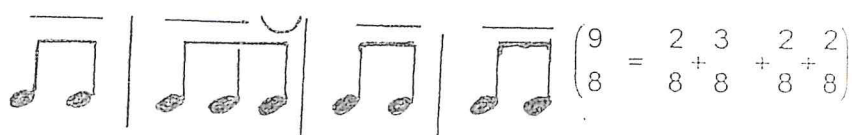
(c) Eneasemoi (9)
8

The enasemoi are found in the following forms:

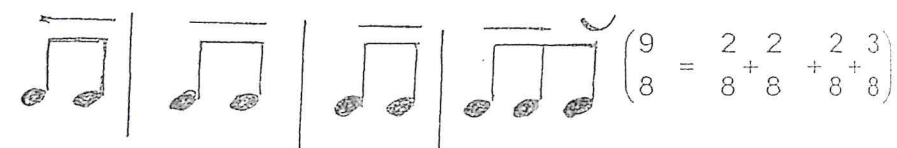
(i)



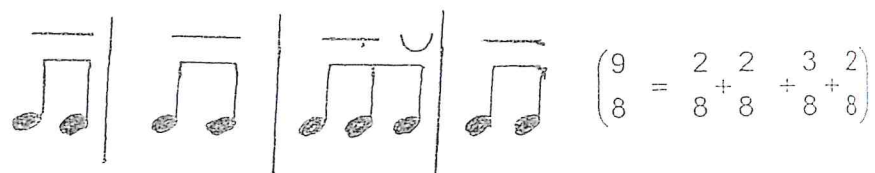
(ii)



(iii)



(iv)

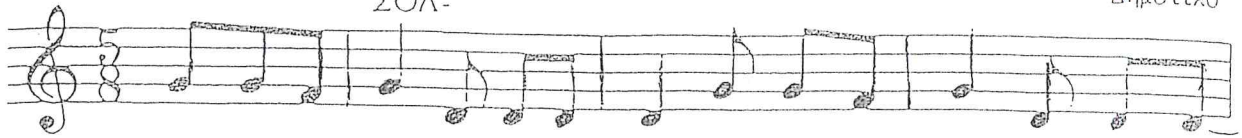


However, this last rhythm is rarely found in Cyprus folk music. Moreover, if the time is associated with a particular folk dance, in order to give it its characteristic nature, sometimes the metrical unit is created by the foot and not the bar-line.

Μοιρολόι

ΣΟΛ-

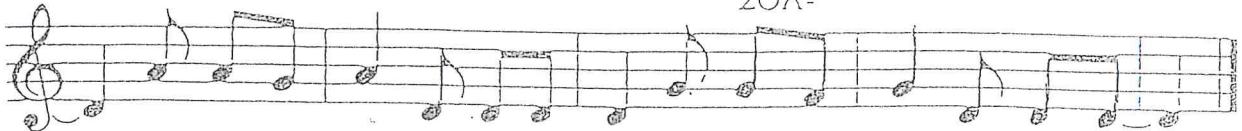
Δημοτικό



Που δεν ε - κα - τα - δέ - χε - σουν τον κορ - νια - χιόν στην σιρά - ταν

ΡΕ-

ΣΟΛ-



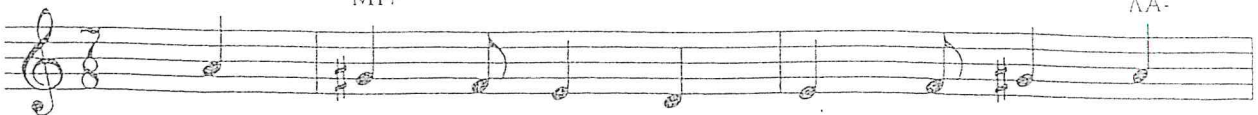
τ'ζαι τώ - ρα κα - τα - δέ - χε - σαι της μαύ - ρης γης την πλά - κα.

Καλότυχα είναι τα Βουνά

ΜΙ+

(Δημοτικό)

ΛΑ-

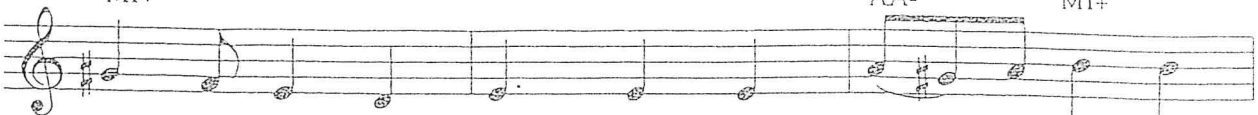


Κα - λό - τυ - χα 'ναι τα βου - νά πο -

ΜΙ+

ΛΑ-

ΜΙ+



τέ τους δεν γερ - νά - νε το κα - λο - και - ρι

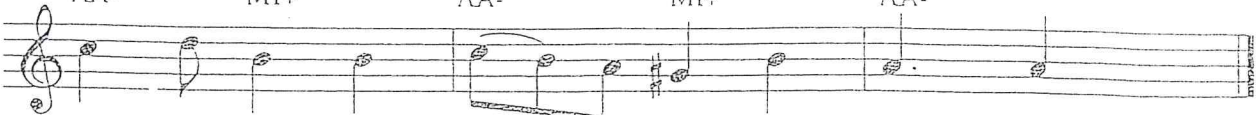
ΛΑ-

ΜΙ+

ΛΑ-

ΜΙ+

ΛΑ-



πρά - σι - να και το χει - μώ - να χιό - νι.

Appendix B: Questionnaire format of Study A

Questionnaire

Name:

Age:

Male/Female (Please circle as appropriate)

Ethnic Origin:

A. Musical Likes and Dislikes:

Listen to the following 20 different musical excerpts, each lasting approximately 30 seconds and please:

- Identify a musical style that you think best describes this excerpt.
- Rate how much you like it on a scale from 1 to 5.
- Rate how familiar you are with music in this style on a scale from 1 to 5.
- Identify one place in which you typically listen to this musical style.

Excerpt 1:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt: 1	2	3	4	5	

One place in which you typically listen to this: _____

Excerpt 2:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt: 1	2	3	4	5	

One place in which you typically listen to this: _____

Excerpt 3:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt: 1	2	3	4	5	

One place in which you typically listen to this: _____

Excerpt 4:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt: 1	2	3	4	5	

One place in which you typically listen to this: _____

Excerpt 5:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt: 1	2	3	4	5	

One place in which you typically listen to this: _____

Excerpt 6:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 7:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 8:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 9:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 10:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 11:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 12:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 13:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 14:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 15:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 16:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 17:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt:	1	2	3	4	5

One place in which you typically listen to this: _____

Excerpt 18:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt: 1	2	3	4	5	

One place in which you typically listen to this: _____

Excerpt 19:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt: 1	2	3	4	5	

One place in which you typically listen to this: _____

Excerpt 20:

Musical style you think describes this excerpt: _____

	Strongly Dislike	Dislike	Neither Like nor Dislike	Like	Strongly Like
How much do you like this excerpt:	1	2	3	4	5

	Very Unfamiliar	Unfam.	Neither Fam. nor Unfam.	Fam.	Very Familiar
How familiar are you with this excerpt: 1	2	3	4	5	

One place in which you typically listen to this: _____

B. My Favourite Music:

1. What is your favourite style of music? _____

2. When do you listen to this favourite style of music? _____

3. With whom do you listen to this favourite style of music? _____

4. Why is this your favourite style of music? _____

5. Where do you listen to this favourite style of music? _____

6. Name a chosen piece of music from this favourite style:

Artist: _____

Title: _____

7. Please indicate how much you like the following sorts of music by circling one number for each:

	Strongly Dislike	Dislike	Neither like nor dislike	Like	Strongly Like
Classical	1	2	3	4	5
Chart Pop	1	2	3	4	5
Jazz	1	2	3	4	5
Rock	1	2	3	4	5
Reggae	1	2	3	4	5
Folk	1	2	3	4	5
House/Trance	1	2	3	4	5
R&B/Hip Hop	1	2	3	4	5
Chillout	1	2	3	4	5

Appendix C: Excerpts of musical styles of Study A

Musical Style	Representative Excerpts
1. Classical: Romantic	Chopin - <i>Polonaise in A-flat major</i> , Op. 53
2. Classical: Baroque	Bach- <i>Brandenburg Concerto Number Three</i>
3. Chart Pop	Britney Spears – <i>Toxic</i>
4. Chart Pop	Girls Aloud – <i>Sound of the Underground</i>
5. Rock	Red Hot Chilli Peppers - <i>Californication</i>
6. Rock	3 Doors Down- <i>Kryptonite</i>
7. House/ Trance	Paul Van Dyk – <i>For an Angel</i>
8. House/ Trance	Tiesto – <i>Traffic</i>
9. R&B / Hip Hop	Usher- <i>Yeah</i>
10. R&B/Hip Hop	Chris Brown – <i>Run it</i>
11. Reggae	Sean Paul – <i>Ever Blazing</i>
12. Reggae	Bob Marley – <i>No Woman No cry</i>
13. Chillout	Enya - <i>Only Time</i>
14. Chillout	Enigma - <i>The Child in us</i>
15. Jazz	Ray Charles- <i>Hit the Road Jack</i>
16. Jazz	George Gerwshin- <i>Summertime</i>
17. Folk: Greek Cypriot	<i>Tillirkotissa</i>
18. Folk: Irish	<i>Eileen Arun</i>
19. Folk: Greek Cypriot	<i>Samiotissa</i>
20. Folk- Irish	<i>The Banks of Roses</i>

Appendix D: 1. Interview questions for students, teachers and music inspectors

Semi-Structured interviews for students, music teacher and music inspectors

Semi-Structure Interviews for 6 students from sample of Study A:

(2 will be between 8-11, 2 of 12-13 and 2 of 13-16. These students will be chosen from different areas rural/urban as previously visited in Study A for a more representative sample all over Cyprus)

1. What is your opinion on the music lesson? Do you enjoy it? If so, how and why?
2. Would you like to change anything on the music lesson?
3. What musical styles are you taught in school?
4. Which musical style taught in school is your favourite and why? Please elaborate.
5. Do you listen to any of these musical styles after school hours?
6. What musical styles are you keen on listening to outside school?
7. Where and with whom do you listen to these musical styles?
8. Which one is your favourite and why?
9. Can you please tell me some of your favourite bands and songs you like in your favourite style?
10. What do you feel whilst listening to your favourite musical style?
11. Can you kindly tell me how many different musical styles are you aware of and list them for me?
12. If you had the chance to be taught a musical style that it is not included in the music classroom, which one will you choose and why?
13. Do you think that your musical preferences have hugely changed from an earlier age? If they have, how and why?
14. What does influence your taste and preference in music? How and why?
15. Do you think that the musical styles taught at school affect your musical preferences in general? If so, how?
16. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and your musical preferences?

Semi-Structured Interviews for 6 music teachers:

(Music teachers will be chosen from different schools, primary and secondary, that have been visited in Study A from different areas rural/urban for a more representative sample)

1. According to the music curriculum, what musical styles are taught in the classroom?
2. What is your view on the musical styles included in the musical curriculum?
Why do you think these were chosen?

3. As a music teacher, which do you consider as the most important or more dominating musical style attached to the curriculum? Reasoning should be given.
4. Do you abide by the music curriculum? Yes/No: Why?
5. As an educator, do you find the resources in the classroom adequate? Yes/No: Why?
6. If you were a music policy maker, what changes would you like to make on the music curriculum and why? Anything specific on musical styles you would like to do?
7. Can you please describe a typical musical lesson?
8. What is your view on the students' reaction on the musical lesson in general?
9. Do you think students enjoy all the musical styles that are taught in school? Yes/No: Why?
10. What do you think is the most popular musical style for students and why?
11. Nowadays, students have the choice and freedom through different electronic devices, media and lots of other different mediums to listen to any musical style they like at their own timing after school hours. What musical styles would you guess these would be and which one do you think is the most popular and why?
12. On the same note: Outside school, do you believe that students would listen or enjoy the same musical styles inside school? Why?
13. What major influences affect the students' musical preferences?
14. There is this view that Greek Cypriot folk music seems to be significant in the curriculum. Please elaborate on this (do you agree or not and why) and explain whether this is as significant to children.
15. Do you think they listen to Greek Cypriot folk music because it is obligatory inside schools? How do you think they perceive it outside school?
16. Could you kindly on the same view compare Greek Cypriot folk music with other styles concerning children's musical preferences?
17. Does the musical training at school affect their liking towards Greek Cypriot folk music outside school because they are already familiar with it?
18. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and children's musical preferences?

Thank you, indeed, very much for your time and participation in this research. This interview is very important in providing evidence for the Cypriot policy makers and these should be taken into critical account. It will hopefully and mainly contribute to the music curriculum's improvement based on children's musical preferences on different styles.

Appendix D: 2. Transcriptions of students, teachers and music inspectors of Study B

Translation and Transcription of the Interviews with Students

STUDENT 1: Age: 8

Gender: Female

School: A' Xylotympou, region Larnaca, rural by the sea

1. What is your opinion on the music lesson? Do you enjoy it? If so, how and why?
It is nice, I like it and I am learning lots of new things, like a musical instrument.
2. Would you like to change anything on the music lesson?
No
3. What musical styles are you taught in school?
Greek Cypriot folk music and Classical
4. Which musical style taught in school is your favourite and why? Please elaborate.
Greek Cypriot folk music
5. Do you listen to any of these musical styles after school hours?
No answer.
6. What musical styles are you keen on listening to outside school?
English and Greek, Greek laiko, Greek pop and Greek Cypriot folk music.
7. Where and with whom do you listen to these musical styles?
Alone or with my family, at home or on the radio in the car.
8. Which one is your favourite and why?
Greek pop, because I understand the lyrics as it is sung in my language.
9. Can you please tell me some of your favourite bands and songs you like in your favourite style?
Helen Paparizou, Sakis Rouvas
10. What do you feel whilst listening to your favourite musical style?
Joy and I like to sing along with it.
11. Can you kindly tell me how many different musical styles are you aware of and list them for me?
Four: Greek Pop, English Pop, Laiko, Greek Cypriot folk music
12. If you had the chance to be taught a musical style that it is not included in the music classroom, which one will you choose and why?
Greek laiko
13. Do you think that your musical preferences have hugely changed from an earlier age? If they have, how and why?
Before I did not like Laiko, but now I do. When I was younger I used to listen to happy children's songs.
14. What does influence your taste and preference in music? How and why?
We listen to laiko a lot on the radio with my family.
15. Do you think that the musical styles taught at school affect your musical preferences in general? If so, how?
No it does not affect me.

16. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and your musical preferences?
No

STUDENT 2: Age: 9

Gender: Male

School: Makedonitissa, Nicosia, Rural area

1. What is your opinion on the music lesson? Do you enjoy it? If so, how and why?
I like it and I am learning new things especially whenever I change grades and I I am also learning how to play a musical instrument.
2. Would you like to change anything on the music lesson?
Classical songs which I find really boring, I would have preferred more Greek Cypriot songs
3. What musical styles are you taught in school?
Greek Cypriot folk songs and Classical
4. Which musical style taught in school is your favourite and why? Please elaborate.
Greek Cypriot folk music, because I am learning the song of my own country
5. Do you listen to any of these musical styles after school hours?
Yes, we do listen to them in the car sometimes
6. What musical styles are you keen on listening to outside school?
Modern Greek pop.
7. Where and with whom do you listen to these musical styles?
With my family in my car.
8. Which one is your favourite and why?
Greek pop, because it is contemporary.
9. Can you please tell me some of your favourite bands and songs you like in your favourite style?
Antonis Remos, Sakis Rouvas: "Shake it" and children's songs.
10. What do you feel whilst listening to your favourite musical style?
Happy.
11. Can you kindly tell me how many different musical styles are you aware of and list them for me?
Four: Greek Pop, Modern, Laiko, Greek Cypriot folk music
12. If you had the chance to be taught a musical style that it is not included in the music classroom, which one will you choose and why?
Greek laiko
13. Do you think that your musical preferences have hugely changed from an earlier age? If they have, how and why?
Yes, because I am learning new songs while growing up and I have more choice.

14. What does influence your taste and preference in music? How and why?
The environment and my brother
15. Do you think that the musical styles taught at school affect your musical preferences in general? If so, how?
Yes it does, because I listen to it as school, I become familiar with it and then I want to listen to it again.
16. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and your musical preferences?
Yes, about the instruments. I am learning the guitar for four years and I would like to take it to school. Also, I believe Greek Cypriot folk music is very enjoyable.

STUDENT 3: Age: 10

Gender: Female

School: Primary school of Ayios Andreas, Nicosia, Rural area

1. What is your opinion on the music lesson? Do you enjoy it? If so, how and why?
The music lesson is very nice, I enjoy it thoroughly, we do different things and I play the cello and I take it to school and I play with the orchestra and perform in different school celebrations.
2. Would you like to change anything on the music lesson?
I would not really change anything, because our teacher is delivering the lesson smoothly and amazingly nice, however the only thing that could be changed would be more contemporary music.
3. What musical styles are you taught in school?
Greek Cypriot folk music, Classical sometimes, but we also have the ability to bring our own musical styles and play them at school once in a while.
4. Which musical style taught in school is your favourite and why? Please elaborate.
There is no favourite musical style really, because I believe that every sound is nice on its own way and has its own emotion, for me at least, I do not know about the rest of my classmates.
5. Do you listen to any of these musical styles after school hours?
I usually listen to other styles of music outside school, but sometimes I listen to songs and pieces that my teacher gives me at school.
6. What musical styles are you keen on listening to outside school?
Classical, rock, modern, pop.
7. Where and with whom do you listen to these musical styles?
At home in my room, especially when I want to go to sleep.
8. Which one is your favourite and why?
Rock, because there is a band I really like. But I also listen to classical, especially when I was younger, but now I grew up I noticed that accordingly to my age, my taste changes and musical preferences. I feel rock music is really different and unique.

9. Can you please tell me some of your favourite bands and songs you like in your favourite style?
Green day: 'Wake me up'. I can not wait for their new album to come out, McFly
10. What do you feel whilst listening to your favourite musical style?
I feel energetic.
11. Can you kindly tell me how many different musical styles are you aware of and list them for me?
Six: Jazz, Pop, Classical, Rock, Greek Cypriot folk music and modern.
12. If you had the chance to be taught a musical style that it is not included in the music classroom, which one will you choose and why?
Rock, because I really like the sound and it is very modern and contemporary.
13. Do you think that your musical preferences have hugely changed from an earlier age? If they have, how and why?
Yes, when I was younger I used to be more obedient and accept more classical and Greek music, now I grew up I have more freedom and energy to choose what I want. I am more independent and I have new habits. When I was younger I did not know as many musical styles as I know today.
14. What does influence your taste and preference in music? How and why?
Television is affecting me sometimes, because of the music they transmit. My friends and the environment in general.
15. Do you think that the musical styles taught at school affect your musical preferences in general? If so, how?
School does not affect me as much but it makes me appreciate Greek Cypriot folk music
16. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and your musical preferences?
No, because I feel most questions have covered everything.

STUDENT 4: Age: 11

Gender: Female

School: Gymnasium of Xylotympou, Larnaca, Rural area by the sea

1. What is your opinion on the music lesson? Do you enjoy it? If so, how and why?
It is interesting and I think all students like the music lesson whether they are involved in music or not, because you escape from the usual lessons like maths or Greek which can be very tiring. It is a relaxing lesson.
2. Would you like to change anything on the music lesson?
Yes to listen to more contemporary styles of music and not only classical.

3. What musical styles are you taught in school?
Classical, Greek Cypriot folk music and children's songs.
4. Which musical style taught in school is your favourite and why? Please elaborate.
Greek Cypriot folk music, I really like the rhythm, plus we know how to dance to it, how to sing it, we understand it, it is part of who we are as a nation.
5. Do you listen to any of these musical styles after school hours?
Yes, on the radio, computer and television. Greek Cypriot folk music at home and a bit of classical.
6. What musical styles are you keen on listening to outside school?
Rock, pop, Greek, laiko and Greek pop.
7. Where and with whom do you listen to these musical styles?
With my sisters at home.
8. Which one is your favourite and why?
Pop, I enjoy the way artists of this style perform.
9. Can you please tell me some of your favourite bands and songs you like in your favourite style?
Shakira.
10. What do you feel whilst listening to your favourite musical style?
I feel nice, I relax because I like it and I focus after listening to it.
11. Can you kindly tell me how many different musical styles are you aware of and list them for me?
Seven: Greek Pop, English Pop, Classical, Jazz, Rock, Laiko and Greek Cypriot folk music
12. If you had the chance to be taught a musical style that it is not included in the music classroom, which one will you choose and why?
To have more contemporary music and learn about new artists, Greek and English Pop.
13. Do you think that your musical preferences have hugely changed from an earlier age? If they have, how and why?
Yes, they have certainly changed. According to my age my musical preferences change. For example, when I was younger I used to listen to children's songs more, now I do not. I listen to various musical styles, but I do not commit myself to one forever. My knowledge on musical styles is expanding.
14. What does influence your taste and preference in music? How and why?
The trend and my friends listen to contemporary music. You hardly listen to folk music on the radio though, you listen to most popular songs and I do not feel that the school affects me.
15. Do you think that the musical styles taught at school affect your musical preferences in general? If so, how?
No, it is my own decision to listen to what I want. At school I listen to those musical styles that our teacher plays in the classroom, at home I listen to mine, but if I like something I heard at school, I will follow up on it and find it and listen to it outside school.

16. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and your musical preferences?

Yes, to be taught more musical styles and in general to deal with more contemporary music.

STUDENT 5: Age: 12

Gender: Male

School: Pascal, Nicosia, Urban area

1. What is your opinion on the music lesson? Do you enjoy it? If so, how and why?
It has to take place and it is necessary, because children learn about their idols like Madonna and Rouvas and to also learn a musical instrument. I enjoy it because we also have group tasks and we all perform together and compose our own songs too.
2. Would you like to change anything on the music lesson?
Yes, too much theory, more performance is needed.
3. What musical styles are you taught in school?
Classical, Greek pop and Greek Cypriot folk music.
4. Which musical style taught in school is your favourite and why? Please elaborate.
Greek pop, because it is contemporary and has fast rhythms and the artists of this style are very good.
5. Do you listen to any of these musical styles after school hours?
Yes, Greek pop.
6. What musical styles are you keen on listening to outside school?
Rock, rap and latin music.
7. Where and with whom do you listen to these musical styles?
With my parents in the car while traveling and at house parties.
8. Which one is your favourite and why?
Rap, it has more rhythm from the other musical styles and more contemporary artists and it also makes me feel to want to dance.
9. Can you please tell me some of your favourite bands and songs you like in your favourite style?
Nikos Vouliotis- "Thimamai"- "I Remember", "Kalimera Ellada"- "Goodmorning Greece"
10. What do you feel whilst listening to your favourite musical style?
I want to sing and dance, it expresses me.
11. Can you kindly tell me how many different musical styles are you aware of and list them for me?
Six: Greek Pop, Latin, Rap, Classical, Rock and Greek Cypriot folk music.

12. If you had the chance to be taught a musical style that it is not included in the music classroom, which one will you choose and why?
Rap, because the children of the school really enjoy rap and it would be good if it was taught in the classroom.
13. Do you think that your musical preferences have hugely changed from an earlier age? If they have, how and why?
Yes, by listening to music as years pass, I learn more musical styles and I have a bigger choice to choose from.
14. What does influence your taste and preference in music? How and why?
It is my choice but sometimes maybe school can affect me.
15. Do you think that the musical styles taught at school affect your musical preferences in general? If so, how?
Yes, because when we play something at school, I normally like to listen to it also outside school.
16. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and your musical preferences?
Yes, in order for children to enjoy the music lesson, it is good to have and sing to more modern styles of music like rock and rap instead of classical and Greek Cypriot folk music, because as time passes songs become more modern and they change.

STUDENT 6: Age: 13-4

Gender: Male

School: Gymnasium of Xylotympou, Larnaca , Rural are by the sea

1. What is your opinion on the music lesson? Do you enjoy it? If so, how and why?
I really like it, because we create and learn new rhythms, melodies, chords and it plays an important role how good the teacher is, if the teacher is delivering the lesson nicely and rightfully, then the student will love it respectively. You also get the chance to play an instrument of your liking. I thoroughly enjoy it.
2. Would you like to change anything on the music lesson?
It is very good, maybe the only that must change is to play all instruments together rather than separately.
3. What musical styles are you taught in school?
Classical mostly: waltz, dances, Greek pop and Greek Cypriot folk music.
4. Which musical style taught in school is your favourite and why? Please elaborate.
None of these above styles really represents my liking to music, but if I had to choose I would say classical because I feel it has more to give as a style.

5. Do you listen to any of these musical styles after school hours?
No, not at all, but maybe I will listen to a bit of classical music because my mother is a piano teacher and that is why. If it was on my own will, never.
6. What musical styles are you keen on listening to outside school?
Rock, hiphop, rap. Songs that are popular on specific period of time, modern.
7. Where and with whom do you listen to these musical styles?
Alone on radio or on my mobile or at parties and with my friends.
8. Which one is your favourite and why?
Greek hip hop, although it does not entail a lot of singing, I like the lyrics and the meaning behind them. I also like the bands that represent this style.
9. Can you please tell me some of your favourite bands and songs you like in your favourite style?
Going Through, Niko, Imiskoumpria- "Greek Lover" and Rodes- "Fovamai" "I am scared"
10. What do you feel whilst listening to your favourite musical style?
I feel a lot of things, especially through their lyrics and they become part of my daily life. Greek hip hop is divided into the humorous and the more serious one. Going through is serious, but Imiskoumpria is humorous and makes me laugh. Both express me in different ways.
11. Can you kindly tell me how many different musical styles are you aware of and list them for me?
Eight: Rap, HipHop, Pop, Classical, Laiko, Rock, Jazz and Greek Cypriot folk music
12. If you had the chance to be taught a musical style that it is not included in the music classroom, which one will you choose and why?
Hip hop, it has deep meanings and it is very contemporary.
13. Do you think that your musical preferences have hugely changed from an earlier age? If they have, how and why?
Yes, very much. When I was younger I used to like what my parents used to like and I used to listen to children's songs. When I grew up and went to primary school I used to listen to Greek Cypriot folk music and Greek hits. Now, I am in the gymnasium, I like rock and hip hop. My adolescence is a period where you need to find yourself and understand what you need, I need to listen to a lot of things to understand what I need. While I was growing up I had the chance to expand my knowledge on the musical styles but I limited myself and chose those musical style that I like to listen to more now.
14. What does influence your taste and preference in music? How and why?
I am an independent guy and I do not like what the rest of the environment does. Of course, I get a bit influenced if a song is a hit but I only will choose it if I like it. So, media affects me a bit, but only to get familiar with something then it is my choice and only.

15. Do you think that the musical styles taught at school affect your musical preferences in general? If so, how?
Not at all, at school I already knew these musical styles I am taught, I am upset though because I do not get the chance to be taught those styles I really enjoy.
16. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and your musical preferences?
I think we pretty much covered everything, but I believe that a change needs to take place at schools especially the teaching style and the musical lesson should not be constraint to the Greek Cypriot folk music, Greek and Classical music, so it can attract more students and meet their musical preferences.

STUDENT 7: Age: 15-6

Gender: Female

School: GC School of Careers, Nicosia, Urban area

1. What is your opinion on the music lesson? Do you enjoy it? If so, how and why?
It is a nice lesson, but we do a lot of theory and not too much performance or creativity. We watch a lot of videos like Carmen and we compare music and history.
2. Would you like to change anything on the music lesson?
Yes, if we had more performance and not too much theory. The lesson should be more creative. If a student is not playing any musical lessons, the lesson should urge the student to do so.
3. What musical styles are you taught in school?
Classical and we do some projects on various musical styles sometimes.
4. Which musical style taught in school is your favourite and why? Please elaborate.
Classical, because I also play this style on piano and I can relate with this musical style.
5. Do you listen to any of these musical styles after school hours?
No in general but only at piano lessons and my practice hours I do.
6. What musical styles are you keen on listening to outside school?
Rock, pop, it is more for my age and they are contemporary.
7. Where and with whom do you listen to these musical styles?
With my friends at home or alone.
8. Which one is your favourite and why?
Rock, it is energetic with quick rhythm.

9. Can you please tell me some of your favourite bands and songs you like in your favourite style?
Green day - "A boulevard of broken dreams", Iron Maiden.
10. What do you feel whilst listening to your favourite musical style?
It relaxes me and it pleases me.
11. Can you kindly tell me how many different musical styles are you aware of and list them for me?
Eight: Rock, Pop, Greek Pop, Rap, Classical, Jazz, Heavy Metal and Greek Cypriot folk music
12. If you had the chance to be taught a musical style that it is not included in the music classroom, which one will you choose and why?
Rock, because this is what I like the most. Although we can tell and show through projects, which is our favourite style of music we do not get to be taught that at school. This musical style is something different and unique, the rhythm, is great.
13. Do you think that your musical preferences have hugely changed from an earlier age? If they have, how and why?
Yes, they have changed and maybe in five years time I may not even like rock as much. I never used to be into rock that much before, but more into Greek music but nowadays I listen to more foreign musical styles and this is because of my age, the environment and my friends affect me.
14. What does influence your taste and preference in music? How and why?
My friends, radio and television and in general the environment.
15. Do you think that the musical styles taught at school affect your musical preferences in general? If so, how?
No I do not think so, because at school we are taught classical music in general, so that does not affect me to stop liking rock. Maybe I may like classical music a bit but just because I am taught this style at school, but in general it is not my favourite because it is included at school.
16. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and your musical preferences?
No, thank you.

Translation and Transcription of the Interviews with the Music Teachers

Music Teacher 1: Age: 34

Gender: Female

School: Primary School of Xylotympou A', Larnaca, Rural Area by the sea

Years of Employment: 14

Qualifications: Greek Degree in Piano and Harmony, Master in Music Education

1. According to the music curriculum, what musical styles are taught in the classroom?

Classical, Greek Cypriot folk music and Greek

2. What is your view on the musical styles included in the musical curriculum?

Why do you think these were chosen?

Greek Cypriot folk music is a very fundamental style of music to be taught and culture is absolutely interlinked with it, so in order to have an identity we must learn our traditional music and Greek music in general. Classical music is the main source of musical style. I believe that other musical styles should exist, even only for listening at least so children can have more listening experiences and be aware of other sounds too. I try and bring other musical style but I do not feel confident to teach them.

3. As a music teacher, which do you consider as the most important or more dominating musical style attached to the curriculum? Reasoning should be given.

I believe in good and bad quality of music in different musical styles. I think they are all equally important but we must choose the right quality from each style and take only the necessary. We listen to classical music but it is not the most important one. Each musical style has something different to give, so all kinds of music are on the same level.

4. Do you abide by the music curriculum? Yes/No: Why?

Yes I follow the goals of the curriculum quite faithfully. As far as the material in the books, the way and their sequence is concerned, I adjust accordingly and I make changes. I have my own teaching style.

5. Can you please tell me how many and which musical styles do you know and you have the confidence to teach, apart from those that are taught inside school?

I know seven, rock, pop, jazz, laiko, traditional music of other countries, modern and I am not confident to teach any of these musical styles, but I use them for listening.

6. As an educator, do you find the resources in the classroom adequate? Yes/No: Why?
No, equipment is not enough and we do not even have a music room. We only have one harmonium, one xylophone and some percussion instruments. It is non existent and we do not even have a proper compact disc player.
7. If you were a music policy maker, what changes would you like to make on the music curriculum and why? Anything specific on musical styles you would like to do?
I would change the younger classrooms and not to have to learn the notes that early on the stave. I would implement songs from other tonalities, except from major and minor ones. I would employ more musical styles like world music and jazz.
8. Do you exchange material or ideas with other colleagues? How is the environment at work? Do you think there is co-operation?
I think there is not much co-operation, because we do not meet up often, except if there is a conference. It would be good to have an association between music teachers where there would be regular meetings once a month.
9. Do you take into consideration children's musical preferences on musical styles?
Yes, for example I tell them to bring something they want to listen to and explain to the rest of the class why do you like this musical style and they feel that they share experiences and ideas. In this way, their musical knowledge is expanding.
10. Is there some sort of assessment to review children's musical preferences so you could update the music curriculum?
No sort of assessment from my experience. There is no motive to do that.
11. Can you please describe a typical musical lesson?
Rhythmic exercises accordingly to the goal, movement, vocal exercises, listening, performance on the recorder, singing.
12. What is your view on the students' reaction on the musical lesson in general?
I believe that they are excited about it because I feel it is taught well and if the educator has energy and enthusiasm, students will like the lesson.
13. Do you think students enjoy all the musical styles that are taught in school? Yes/No: Why?
Yes, I believe they do like all musical styles, because before I teach them something new I prepare them accordingly so they appreciate it. I like what I am familiar with and I understand.
14. What do you think is the most popular musical style for students and why?
I think they prefer Greek Cypriot folk music as it is the most popular one, because they can also dance to it.

15. Nowadays, students have the choice and freedom through different electronic devices, media and lots of other different mediums to listen to any musical style they like at their own timing after school hours. What musical styles would you guess these would be and which one do you think is the most popular and why?
I do not feel that the students of this school, situated in a village by the sea, are eager to search for new musical styles, but what is played and transmitted on the radio is what they would probably listen to, i.e Greek pop, Greek laiko, English pop. They are not eager to search for it because they are not even aware it exists.
16. On the same note: Outside school, do you believe that students would listen or enjoy the same musical styles inside school? Why?
Yes, I feel that students appreciate what they are taught at school therefore they love it and they appreciate it outside school too.
17. What major influences affect the students' musical preferences?
School, family, friends when they grow, radio and all sorts of media influence them.
18. There is this view that Greek Cypriot folk music seems to be significant in the curriculum. Please elaborate on this (do you agree or not and why) and explain whether this is as significant to children.
Yes, it is important to me and to students, to appreciate and like it Greek Cypriot folk music. It is also because of its dialect and instruments used.
19. Do you think they listen to Greek Cypriot folk music because it is obligatory inside schools? How do you think they perceive it outside school?
Outside school, they like it too at various celebrations and social gatherings with dancing groups. They appreciate it because they like it in general.
20. Could you kindly on the same view compare Greek Cypriot folk music with other styles concerning children's musical preferences?
I think it is the first three or four popular preferences, maybe Greek pop is first and then Greek Cypriot folk music.
21. Does the musical training at school affect their liking towards Greek Cypriot folk music outside school because they are already familiar with it?
Yes, very much but this applies for all musical styles.
22. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and children's musical preferences?
We must not consider some musical styles better than others, some that are worth teaching and some that are not. I am in favor of the fact that human beings at the environment they live and they create music and culture. Therefore, they must be taught their country's traditions and music. Then, we must seek for quality music from every musical style to provide to the children all these musical experiences. In particular, in this cosmopolitan world, a nation's music affects the others. There is no such a concept anymore that classical music is superior to the rest of the other musical styles.

Group Interview of Music Teacher 2 (MT2) and Music Teacher 3 (MT3):

Music Teacher 2: Age: 37

Gender: Female

School: Gymnasium Xylotympou, Larnaca, Rural Area by the sea

Years of Employment: 12

Qualifications: Greek Degree in Classical Guitar, ` Conducting of Orchestra

Music Teacher 3: Age: 30

Gender: Female

School: Gymnasium Xylotympou, Larnaca, Rural Area by the sea

Years of Employment: 7

Qualifications: Greek Degree in Piano and Classical Music, Music in Education

1. According to the music curriculum, what musical styles are taught in the classroom?

MT2: Greek, Laiko, Greek Cypriot folk music, Byzantine, Greek Pop Chart

MT3: Greek, Folk, Jazz, World music, Greek Cypriot folk music

2. What is your view on the musical styles included in the musical curriculum? Why do you think these were chosen?

MT2: Greek Cypriot folk music: So students can be aware of their own music and their country's music, their own identity, to know who they are.

MT3: Greek Cypriot folk music: The students learn their culture, as Greeks they must be aware of the music. Classical music is not dedicated too much time in the classroom, because it is not from their country they do not appreciate it as much and they get bored easily. However, the more we play it to them, continuous listening, the more familiar they become with it and they get used to it.

3. As a music teacher, which do you consider as the most important or more dominating musical style attached to the curriculum? Reasoning should be given.

MT2: Classical, but it depends on the teacher. If he is into jazz, he is going to direct the students towards this musical style. The music curriculum is not stereotypical and we can make changes and adjustments according to each teacher's knowledge.

MT3: Classical and Greek music.

4. Do you abide by the music curriculum? Yes/No: Why?

MT2: I abide by the basic main things yes, on some values and forms, but the nature of the lesson is such that we can change it.

MT3: Accordingly with the music curriculum we built on it.

5. Can you please tell me how many and which musical styles do you know and you have the confidence to teach, apart from those that are taught inside school?
MT2&MT3: Pop and rock, it is not on the music curriculum but we normally avoid teaching those styles.
6. As an educator, do you find the resources in the classroom adequate? Yes/No: Why?
MT2: No, we should have had fifteen children in class, more like a workshop so each student can have their own computer and we can work better. Every student has a different level.
MT3: Computers and musical instruments in the class are not adequate. Also the number of the children in the class is too big and we try mostly group working in the class, however only few in the group actually work.
7. If you were a music policy maker, what changes would you like to make on the music curriculum and why? Anything specific on musical styles you would like to do?
MT2&MT3: Make things simpler, to have more performance and singing and less theory. Musical styles taught are enough.
8. Do you exchange material or ideas with other colleagues? How is the environment at work? Do you think there is co-operation?
MT2&MT3: Perfect co-operation and exchange of ideas. Outside school, we meet with other music teachers, especially to gatherings that are run by the music society.
9. Do you take into consideration children's musical preferences on musical styles?
MT2&MT3: It is not easy to do so, but some songs that students like and listen to the radio we play them sometimes at school. However, we only choose some songs to be played, the ones that can teach a value or some musical knowledge to the students.
10. Is there some sort of assessment to review children's musical preferences so you could update the music curriculum?
MT2&MT3: No, there is not but if there was one it would be quite difficult because there would be too many musical preferences.
11. Can you please describe a typical musical lesson?
MT2&MT3: Singing, Performance and Orchestration, Listening, Creative exercises and composition, assessment in general but it really depends on the lesson.
12. What is your view on the students' reaction on the musical lesson in general?
MT2&MT3: Some like it, some do not like it depending how good they are on the lesson, some seem to get bored easily and lack excitement and only want to listen to their own songs.
13. Do you think students enjoy all the musical styles that are taught in school? Yes/No: Why?
MT2&MT3: No, they do not really like Classical music only a few classical pieces that have been used and remixed by current modern artists. They really like Greek Cypriot folk music.

14. What do you think is the most popular musical style for students and why?
MT2&MT3: Greek and Greek Cypriot folk music inside school, but Reggae outside school, then RnB and Greek Cypriot folk music if they are part of the dance societies and also Greek pop music.
15. Nowadays, students have the choice and freedom through different electronic devices, media and lots of other different mediums to listen to any musical style they like at their own timing after school hours. What musical styles would you guess these would be and which one do you think is the most popular and why?
MT2&MT3: If a musical style is familiar to them or if they listen to it during a movie, they will just acknowledge it.
16. On the same note: Outside school, do you believe that students would listen or enjoy the same musical styles inside school? Why?
Yes, I feel that students appreciate what they are taught at school therefore they love it and they appreciate it outside school too.
17. What major influences affect the students' musical preferences?
MT2&MT3: The environment and the trends, education, family, friends and media as well as music productions.
18. There is this view that Greek Cypriot folk music seems to be significant in the curriculum. Please elaborate on this (do you agree or not and why) and explain whether this is as significant to children.
MT2&MT3: It is important, because it is their roots, these are sounds that they experience and live from their childhood, but they do not appreciate it as much as they should and they do not consider it as important as they should. However, once they go abroad to study, I am sure they will come back to it at some point.
19. Do you think they listen to Greek Cypriot folk music because it is obligatory inside schools? How do you think they perceive it outside school?
MT2: It is easy for them to perform it and they like it on their own will, not because it is taught inside schools.
MT3: In this area, their parents and family at home listen to Greek Cypriot folk music and deal with it, the students familiarise and get used to the style. If you go to other areas though, this style is not a priority.
20. Could you kindly on the same view compare Greek Cypriot folk music with other styles concerning children's musical preferences?
MT2: If the first would be Greek Pop, Greek Cypriot folk music would be ranked as the fourth in line.
MT3: First is Greek Pop, second would be Reggae, third would be Modern English pop and fourth Greek Cypriot folk music.
21. Does the musical training at school affect their liking towards Greek Cypriot folk music outside school because they are already familiar with it?
MT2: I think they genuinely like it because it exists in their roots and they do not really get affected by school.
MT3: Yes, they do get affected and they want to know more about it.

22. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and children's musical preferences?

MT2&MT3: No, that covered pretty much everything!

Music Teacher 4: Age: 38

Gender: Male

School: Agioi Omologites Primary School, Nicosia, Urban area

Years of Employment: 11 (5 in secondary, 6 in primary)

Qualifications: BA Music: performance bass guitar jazz (N.Y.)

1. According to the music curriculum, what musical styles are taught in the classroom?

Classical, Greek Cypriot folk music and Greek, however the style that offers more creative exercises for the children and their skills is Greek music so we give more emphasis to that. Not enough time to do classical music as such.

2. What is your view on the musical styles included in the musical curriculum?

Why do you think these were chosen?

Well, I believe that the music curriculum was created many years ago and that is why there are only three main musical styles at the moment. I believe it is about time the curriculum gets to be revised with young people, like you when you come back to the country and other graduate, so we can choose more musical style that students should be taught, because they are missing out. It is through difficulties they accept only these three. I believe if we were teaching them jazz they would love it and I have already tried from my own opinion. The children love African rhythms, because it has to do with percussion instruments a lot and they create and compose on their own. I correlated Greek Cypriot folk music with jazz. How? I gave them as an example the 7/8 and 9/8 rhythms of Greek Cypriot folk music and I related those rhythms with jazz. Jazz people were using these rhythms like this, while we used them like that. I asked for common characteristics and asked them to play something in Greek Cypriot folk music and something in jazz. We had a lot of listening experiences and the children found it very interesting and were very well prepared. However, with classical music I find it very difficult to gain their attention and enthusiasm and I feel the need to choose specific pieces to do that. For example, I chose "Yesterday" by Beatles and I found a more "classical" performance by it. They will only like something if they realize what they

are listening to and understand it. Greek Cypriot folk music is also a very nice musical style but it does not mean that all its pieces are nice. The students need to be selective and choose what they like for any musical style. I am more interested in teaching them to judge on their own quality music of any musical style.

3. As a music teacher, which do you consider as the most important or more dominating musical style attached to the curriculum? Reasoning should be given.

Classical music, it is fundamental, because you can give through the classical music the function of music with examples and musical sounds. Even me who studied jazz, we were taught at university classical music because all the basis of music is on that musical style.

4. Do you abide by the music curriculum? Yes/No: Why?

No, I can not say that I follow it faithfully, depending on what I have to teach on the lesson I take advantage of the situation accordingly. One of the classes can be of very low level, so I have to start teaching some very basic things to that class, but another class may be able to follow the music curriculum for a period of time. Some classes may be of such a low level that until I teach them the basics the school year may finish and it may be sad, but this is the reality. Unfortunately, there is not much education in music for younger children of age 6 to 8. Children of that age should have a specialist music teacher too, so they learn the basics from that age. The general teacher may have some knowledge in music but without wanting to blame anyone I have noticed that many periods on music suddenly “disappear” and instead those periods are replaced by other lessons such as mathematics, history or Greek. They only have two periods per week for music and I do not think those are enough, replacing them with other lessons makes the situation even worse. Sometimes also general teachers come and ask me “What shall I do for the music lesson? I do not feel capable of teaching the lesson, although we did some things in the university. I know how to whistle and play a bit of a recorder.” This is a mistake by the Ministry of Education and we should arrange regular seminars or create a society with music specialists and attend different schools and train general teachers on how to teach music. Each child should have the same opportunity and without proper education from a young age that will not be available. When I used to be a student I never really had the chance to “shine” or “love” music in primary school. However, when I went to secondary school my teacher then told me I have talent and he urged me to learn the guitar. I had the right guidance at that point and that is why I am a musician today and not a lawyer.

5. Can you please tell me how many and which musical styles do you know and you have the confidence to teach, apart from those that are taught inside school?

Because I deal with discography and I have my own studio, I compose music and songs for popular artists in Greece, I am aware of many musical styles. Rap, rock, heavy metal, rnb, hip-hop, rave, jazz, Greek pop, Greek rock, ballads, house, trance, reggae, Greek Cypriot folk music, Classical

are the main ones, but all musical styles are interesting in their own way. Yes, I feel I can teach any of these but you must prepare accordingly before the class. Now, for example I am focusing on music technology and you can not imagine how much students enjoy this experience and how much satisfaction students get while composing. There are special music electronic programmes for the third class in primary school with colours, “colousounding”, very audiovisual training programme. Red is very important and besides we also have the blue note in jazz too. However, all of this depends on the teacher and this is where I am emphasizing that it would be good to create a society, with people that will know how and judge.

6. As an educator, do you find the resources in the classroom adequate? Yes/No: Why?

Computers and musical instruments are in need of a major upgrading in general at schools. I am trying now to get an electronic piano for the school and every year I apply for musical instruments, of course the school helps us too. However, I believe a lot in the teacher because acquired passion and love should exist for what he does. Many celebrations must be prepared for the school every year and that may acquire most of the time, missing out on the real essence of the class.

7. If you were a music policy maker, what changes would you like to make on the music curriculum and why? Anything specific on musical styles you would like to do?

Young teachers are needed with good knowledge and we must be kept updated, sometimes I learn from my students and with my supervisor last summer in one of the seminars I attended I was introduced to musical games. I have not used them yet in my class but I believe it will be very enjoyable to students and that is very important. We have to be very open-minded. Everything is based on the teacher’s enthusiasm. I have made a disc with Greek Cypriot folk songs with famous artists with only traditional instruments, these are our roots but other musical styles are also important, otherwise why are we considered part of the European Union?

8. Do you exchange material or ideas with other colleagues? How is the environment at work? Do you think there is co-operation?

The society and communication are missing so there is not much co-operation, unfortunately they are a bit behind with technology too. The ministry and the teachers do not co-operate that much, there are two different territories.

9. Do you take into consideration children’s musical preferences on musical styles? Always! I also give them choice, I play the five different songs for a specific musical style and I tell them to choose one. They listen and they choose.

10. Is there some sort of assessment to review children’s musical preferences so you could update the music curriculum?

I always review what I am doing and I asses myself first. Was I fair with the students? Did I teach them something this year? What kind of musical knowledge have they gained from me? Have I done something wrong? The

music curriculum is kind of me, I am not going to check what they have learnt from the music curriculum, but I will review what they have learned from the analysis of things I have done. At the beginning of each year, there is a questionnaire based on musical preference that is given out to students. However, I feel that sometimes I do not need to give that out because I am at the right path and I can easily realize what they like and what students want. Now, if I am at a new area or I get moved to a new school, it will take me two or three years to learn the culture of the area of that school. What do they listen to and what do they know? However, that does not mean if they necessarily like something a lot I need to follow that path either.

11. Can you please describe a typical musical lesson?

I always try to maintain a specific level at all classes and ages, but it is quite difficult. Each lesson has its own flow, different classes, different ways of teaching a lesson. Besides the necessary preparation at home, I never really follow a specific process for a music lesson. If they ask something during the lesson and I can see they are very interested in a topic, I will follow that path and I will just ignore what I have prepared for them, and I can always teach that another time. The teacher's initiative is very advantageous and everything is due to his passion about the lesson. I sometimes take another path because of student's needs and through their questions I discover what they find interesting.

12. What is your view on the students' reaction on the musical lesson in general?

I believe it depends how the lesson is transmitted by the teacher, if the teacher loves the lesson then students will do too, it is something almost very magical. If the teacher is bored, then students are bored too. How do they react? It depends on the teacher. It can be either boring or fun. There is no lack of respect towards the lesson from the students and I strongly believe my students love the music lesson, especially at this stage with music technology they are very excited.

13. Do you think students enjoy all the musical styles that are taught in school?
Yes/No: Why?

It depends on the teacher. You have to know how to introduce an R&B song to a Greek Cypriot folk song from one week to another. The more they get familiar with it the more they love it, but of course there are some musical styles that they prefer.

14. What do you think is the most popular musical style for students and why?
None! Students get influenced from media on a daily basis and sometimes they do not learn culture or they do not care with school education. If I had to choose the most favourite one I would say Greek rock though.

15. Nowadays, students have the choice and freedom through different electronic devices, media and lots of other different mediums to listen to any musical style they like at their own timing after school hours. What musical styles would you guess these would be and which one do you think is the most popular and why?

I asked them what they normally listen to outside school from the internet or radio and any media. Most of the students said that they listen to a lot of chart hits, whatever is recent, so if that is under the musical style rap then they like rap, if it is pop then they like pop. However, in general they like a lot heavy rock because of its artists and their look.

16. On the same note: Outside school, do you believe that students would listen or enjoy the same musical styles inside school? Why?

Yes, but it depends how it is taught but they do get affected by school.

17. What major influences affect the students' musical preferences?

The look of the artists and their idols are major influences.. This question is the essence of the musical preferences I believe. School is also another major influence and the media as well as their environment but I am trying along with the music curriculum to adjust their needs and preferences to the right quality path. The result is not to come in contrary with them, but in side terms instead.

18. There is this view that Greek Cypriot folk music seems to be significant in the curriculum. Please elaborate on this (do you agree or not and why) and explain whether this is as significant to children.

Yes, I agree and to students and to the teachers. It is very significant for us, it is our tradition, our history and for this we exist. We just need to have the right and ideal way to transmit it to the students. It is out of order a student not to be aware of the music, or traditional instruments like laouto or tampoutsia. These are our roots.

19. Do you think they listen to Greek Cypriot folk music because it is obligatory inside schools? How do you think they perceive it outside school?

I think they will not listen to it outside school, but they are obliged to listen to it at school. There radio stations do not really play Greek Cypriot folk music, there is not much production on this style to promote it. The students need to buy cds in order to listen to this style or to enjoy it at festivals. In older times, Greek Cypriot folk music was a way of living, but now it is not as alive as it used to be. It is dying a bit outside school.

20. Could you kindly on the same view compare Greek Cypriot folk music with other styles concerning children's musical preferences?

Outside school I believe that Greek Cypriot folk music is underrated, so I would give it around 2 out of 10, but inside school I would rate it as 9/10, but this is for my students, I am not sure what is happening in other schools.

21. Does the musical training at school affect their liking towards Greek Cypriot folk music outside school because they are already familiar with it?

From kindergarden until the third or fourth class of primary school students enjoy children's songs. From the fifth or sixth class of primary school their repertoire is changing. Children are like bread and u shape them from primary education, the teacher bakes them but needs to know how. They accept more things when they are young, but their musical styles widen while getting, especially in their adolescence, but they really get affect by the society too and their friends, their environment in general.

It is my goal but also the Ministry of Education's to prevent them against drugs, we need to mentor them and have concerts with my choir and productions for this. So through music, we can provide a lot of information to children.

22. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and children's musical preferences?

The questions were very well addressed and very significant, the only thing I would add is the passion of the teacher. It would be good to ask teachers whether they feel they have that, how and why? Thank you very much.

Music Teacher 5: Age: 39

Gender: Female

School: Makedonittisa Gymnasium, Nicosia, Urban area

Years of Employment: 16

Qualifications: BA and Master in Music plus Conferences

1. According to the music curriculum, what musical styles are taught in the classroom?

There is a variety such as Folk music of different countries, classical, but according to each teacher's specialization students can be taught jazz, rock, pop, Greek pop and Greek rock.

2. What is your view on the musical styles included in the musical curriculum? Why do you think these were chosen?

The music curriculum has the ability to free the teacher and choose musical styles that are most suited to their knowledge, but our major aim is for students to be taught the basic elements of music.

3. As a music teacher, which do you consider as the most important or more dominating musical style attached to the curriculum? Reasoning should be given.

Now, with the update of the music curriculum, I would say that it is not classical music, but because this is still a proceeding and revolutionizing stage for the teachers, the teachers are yet attached to classical music. But with the new generation of teachers, the music curriculum is revised with new trends, so new musical styles are included and the student's musical preferences are met.

4. Do you abide by the music curriculum? Yes/No: Why?

Yes, I mainly follow the music curriculum, but accordingly with the students I am facing in the class I adjust and change in a way that the students will feel comfortable and happy.

5. Can you please tell me how many and which musical styles do you know and you have the confidence to teach, apart from those that are taught inside school?

All the musical styles can be taught in class through the music curriculum, as long as the necessary work and preparation is done from the teacher and has the good will to follow seminars in order to be updated for new musical styles. So, the confidence matter is concerned with how informed the teacher is on the musical style that he/she is about to teach. In order to avoid monotony, it would be a good suggestion for every teacher to do this, like also introducing music technology in the classroom, so various styles will be able to be taught through various programmes such as Cubase, Finale to make the lesson even more interesting. It is an utterly personality matter.

6. As an educator, do you find the resources in the classroom adequate? Yes/No: Why?

Unfortunately on this issue, I can not say that the Ministry of Education is spending enough money especially on the music field so the teacher can be equipped with the necessary musical instruments or other material to produce a lesson at the degree he wishes and aim for quality. For example, in my school, we have only the tiny amount of 500 pounds each year, and that limits the choices of what the teacher can buy so we aim a lot on percussion instruments in order to use those in the Carl Orff system and in various creative exercises. I also dare and bring new instruments on my own will from my house and I use them accordingly with my class.

7. If you were a music policy maker, what changes would you like to make on the music curriculum and why? Anything specific on musical styles you would like to do?

I believe that the music curriculum is updated, modernized and developed but with slow motion and follows other curriculum of other countries, but especially the English one, but as a whole we are innovative in terms of creativity, singing, performance and assessment. I am pleased in general, however this development of the curriculum could take place a bit faster.

8. Do you exchange material or ideas with other colleagues? How is the environment at work? Do you think there is co-operation?

It depends on the personality of the teacher, if he is willing to accept ideas from other teacher and not hesitate to provide material and exchange views. We should not hesitate to pay visits to other schools, observe lessons and apply constructive criticism. We should also video record our lessons, for self-assessment and also for the students too. When the students watch their videos, as observers they create and view themselves from a completely different angle. We apply this in my school.

9. Do you take into consideration children's musical preferences on musical styles? Surely I do! If you begin the lesson with a song of their liking or the musical style they like, it is certain you will get them to like the lesson too. In that way you can introduce them to also classical music which is somehow more "distant" to the Cypriot society, because it is not really part of their lives. In

this way, we can provide them with information that is somehow distant to them.

10. Is there some sort of assessment to review children's musical preferences so you could update the music curriculum?

Not only after each lesson, but at the end of the school year, I give them an assessment handout, so I can receive feedback and to also understand the student's musical preferences.

11. Can you please describe a typical musical lesson?

We basically use and follow the model of using composition, listening and performance and using these three activities, I usually begin my lesson with a song so I can bring the students in a group mood, we follow up with performance maybe of the song they just hear, I offer the material I want to teach them, they gain and learn with applying theory into practice and the peak of the lesson is happening with composition and creativity, so they can use the knowledge that they had been taught on the lesson and at the end we normally finish with listening so they can compare their own creative work with the one they are listening to and reflect on how good they are as composers themselves or they tried to become. Of course, we also have the assessment handout at the very end of the lesson.

12. What is your view on the students' reaction on the musical lesson in general?

I believe that the music lesson is one of their favourites. To be more precise, last spring, a survey that took place at our school for the student's preferences on various lessons, the results showed that the music lesson was ranked as one of their three favourites. They enjoy it, maybe because they use their energy and their input and they are not just passive learners but they create themselves. We also try to apply comparative learning, so students can co-operate with the aim of reaching a quality result. They enjoy all musical styles.

13. Do you think students enjoy all the musical styles that are taught in school?

Yes/No: Why?

Accordingly to their psychological mood and at which school they study, there are students that they like what they are taught and those that are not. It is up to the teachers to captivate their interest with other activities, because each child is different with a different psychological mood and background, and this makes the task more difficult for the teacher. At least students slowly will learn to love the lesson and they will become critical listeners.

14. What do you think is the most popular musical style for students and why?

The most popular is from the musical styles that listen to a lot on the media and at the parties they attend which is Greek and foreign rock.

15. Nowadays, students have the choice and freedom through different electronic devices, media and lots of other different mediums to listen to any musical style they like at their own timing after school hours. What musical styles would you guess these would be and which one do you think is the most popular and why?
I think the musical style they listen to most on the radio and it becomes part of their life is Greek music.
16. On the same note: Outside school, do you believe that students would listen or enjoy the same musical styles inside school? Why?
No the students will not aim listening to it outside school but at least they are aware of it. Some musical elements though they have been taught in the class they will recognize them in any songs outside school.
17. What major influences affect the students' musical preferences?
Surely between their friends, the trends and the "in" ideology, the media and what becomes part of their life.
18. There is this view that Greek Cypriot folk music seems to be significant in the curriculum. Please elaborate on this (do you agree or not and why) and explain whether this is as significant to children.
Greek Cypriot folk music surely has a very significant status in the music curriculum. We teach it and we ought to as transmitters of different generations to pass it on to the next generation, but unfortunately I do not think that students give so much emphasis on this musical style. Maybe this is happening because the Cypriot dialect is used in this musical style and they may characterize it as not "in" and a bit outdated.
19. Do you think they listen to Greek Cypriot folk music because it is obligatory inside schools? How do you think they perceive it outside school?
It is sadly to note that our young generation willingly or not has been influenced and turned new foreign musical styles and trends and without any exaggeration the English language is maybe a more common phenomenon to their ears rather than the Cypriot dialect. How familiar they are with the musical style also depends with their preferences too, the more familiar the more they like it. I do not think they particularly listen to Greek Cypriot folk music outside school, the students do not seek for it as much outside school.
20. Could you kindly on the same view compare Greek Cypriot folk music with other styles concerning children's musical preferences?
Most students get to listen to Greek or Greek laiko, or rap and foreign musical styles and I do not think Greek Cypriot folk music can be ranked in the first three positions of their preferences, due to the mania with foreign trends. They listen to more English and Greek music, it seems to be closer to their psychological mood.
21. Does the musical training at school affect their liking towards Greek Cypriot folk music outside school because they are already familiar with it?
Yes, the training at school surely helps, but necessary advice to inform them about it is necessary in order to really impact their mind and heart. Surely until the age of 12 or 13, students are very welcoming and accept

whatever their teacher decides to quite easily, they have more passion and energy and they are like sponges in any musical style they are introduced to. However, when they reach adolescence, they are very selective and they request a lot, they have a lot of choices and therefore they may reject some musical styles. The more they grow up the more their musical preferences narrow down and limit themselves to only a few musical styles.

22. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and children's musical preferences?

I would like to comment that we should dedicate more periods of time for music at school, especially on the third grade of secondary school where music is only allocated one period instead of two like in the first and second grades. Unfortunately, there is a gap between the teacher's choices and student's musical preferences. Regrettably, many teachers deny updating and being innovative in terms of musical styles maybe because they have no time for them to search for new musical styles and they are comfortable with previous material they have from their teaching experience so far. This can be a valid reason not to bridge this gap. Yet, there is an optimistic message that there is small number of teachers that are willing and trying to update and introduce new musical styles to students. The age of the teacher does not matter, what matter is how confident and passionate is the teacher and what experiences he/she has. I eager to be updated, going with the flow of the environment and the society as well as changing the way I teach through time and trying to meet my student's musical preferences and taste.

Music Teacher 6: Age: 46

Gender: Male

School: Agio Neofitos, Primary School, Nicosia, Urban area

Years of Employment: 19

Qualifications: Diploma on violin, theory of music, harmony, singing and conducting

1. According to the music curriculum, what musical styles are taught in the classroom?

Classical, Greek, Byzantine, Greek Cypriot folk music.

2. What is your view on the musical styles included in the musical curriculum?

Why do you think these were chosen?

They cover all the material that is needed to be taught at school. For example, Byzantine music defines their religion and Greek Cypriot folk music is their identity and roots.

3. As a music teacher, which do you consider as the most important or more dominating musical style attached to the curriculum? Reasoning should be given.
Classical, because students can be aware of the history of music, but we give emphasis to quality Greek music and national songs that they have to be aware of.
4. Do you abide by the music curriculum? Yes/No: Why?
Never, I do not follow it, no. Just some things and subjects from the music curriculum may not even be presented at school, because sometimes there are major and basic omissions that need to be bridged. However, saying that there are major goals are achieved.
5. Can you please tell me how many and which musical styles do you know and you have the confidence to teach, apart from those that are taught inside school?
I know quite a lot of musical styles, such as Greek Cypriot folk music, Classical, Greek music, Byzantine, Jazz, Rock, Heavy Rock, Progressive music and world music. From my own initiative, I would choose to teach progressive music and rock.
6. As an educator, do you find the resources in the classroom adequate? Yes/No: Why?
Yes, it is adequate because we have enough funding and quite a few instruments, however not any computers.
7. If you were a music policy maker, what changes would you like to make on the music curriculum and why? Anything specific on musical styles you would like to do?
I would not change the music curriculum but the way of teaching. I would extend teaching music at nursery schools so the student's knowledge on music would be more mature. As far as musical styles, they are enough but maybe a bit of more Greek music would be pleasant.
8. Do you exchange material or ideas with other colleagues? How is the environment at work? Do you think there is co-operation?
We rarely meet up with other colleagues, but I only meet with some on my own initiative. It would be nice if there was a music society.
9. Do you take into consideration children's musical preferences on musical styles?
I do not take them into consideration in terms of what am I about to teach, but I take them on board in songs and sometimes we may use songs of their liking at school celebrations too.
10. Is there some sort of assessment to review children's musical preferences so you could update the music curriculum?
No, there is not, but we discuss during the lesson in general regarding their needs.
11. Can you please describe a typical musical lesson?
At the beginning there is singing for them to relax and calm down, listening and movement and they co-operate also into groups.

12. What is your view on the students' reaction on the musical lesson in general?
The reaction I would like would be for them to be happy and enjoy the lesson, but they need to love it and it really depends on their teacher. I feel that in my lesson students relax, enjoy and they are interested in it.
13. Do you think students enjoy all the musical styles that are taught in school?
 Yes/No: Why?
Not all musical styles, but I feel that they ought to listen to some musical styles in order to learn a few things, for example when they first listen to Byzantine music they feel a bit strange and they are a bit shocked with the notation and sounds of this musical style. Once they learn and they understand it and get to learn it, they enjoy it and they relate that style with church. Whatever students learn I believe they love it. I also feel that they love Greek Cypriot folk music when they learn it in the right way and when I show them the traditional instruments like "laouto" they get very excited and want to learn how to play the instrument.
14. What do you think is the most popular musical style for students and why?
At school the most popular is Greek Cypriot folk music, they feel this style, they love it and they even try to make their own "tsiattista" songs.
15. Nowadays, students have the choice and freedom through different electronic devices, media and lots of other different mediums to listen to any musical style they like at their own timing after school hours. What musical styles would you guess these would be and which one do you think is the most popular and why?
Unfortunately, they choose music without any lyrics, without any depth, so probably it would be electronic music or Greek Rock and whatever is on the charts and is broadcasted from the radio and media.
16. On the same note: Outside school, do you believe that students would listen or enjoy the same musical styles inside school? Why?
It is very difficult for example to listen to Greek Cypriot folk music outside schools, unless their parents urge them to, there are not many opportunities to listen to that musical style outside school. Students rarely play Greek Cypriot folk music at home, unless they go to festivals with Greek Cypriot folk music or they attend any dancing classes of Greek Cypriot folk lessons then they come in contact with the style or even if they take part of the Greek Cypriot folk competition. I am also a part of a folk group and we make concerts on Greek Cypriot folk music in various places, but there has been a request from the Ministry to go around various schools in Cyprus and this is funded by the Ministry.
17. What major influences affect the students' musical preferences?
Media, especially radio, school and family, their environment in general.
18. There is this view that Greek Cypriot folk music seems to be significant in the curriculum. Please elaborate on this (do you agree or not and why) and explain whether this is as significant to children.
Greek Cypriot folk music is significant to the students because these are their roots and this is their identity. It is also very important in the music

curriculum, but more material is needed. Some songs for example are not written on the right scales and they need to be corrected.

19. Do you think they listen to Greek Cypriot folk music because it is obligatory inside schools? How do you think they perceive it outside school?

No, they listen to Greek Cypriot folk music, not because it is obligatory but because they like it when we teach it and they give more importance to this musical style. School gives the basis and the right sounds.

20. Could you kindly on the same view compare Greek Cypriot folk music with other styles concerning children's musical preferences?

First one is Greek Cypriot folk music and the second is Greek music.

21. Does the musical training at school affect their liking towards Greek Cypriot folk music outside school because they are already familiar with it?

I am sure and positive that yes it does affect. The students try to learn the musical style more and when they listen to it outside school are getting in depth with this trying to find other songs on this musical style. I feel that when they are younger they get influences from the family and they are open to any musical styles from ages 8-12, when they are in adolescence from age 13-16 they are more selective to what styles they listen to and they get influenced by their friends. After 16, I feel that they come back to their original musical styles and especially students abroad listen to a lot of Greek Cypriot folk music, as it unites them as a nation.

22. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and children's musical preferences?

No, I think everything has been covered on this issue. Thank you!

Translation and Transcription of the Interviews with the music inspectors

1. Open-Interview with the music inspector of secondary music education:

1. According to the music curriculum, what musical styles are taught in the classroom?

We have different musical styles for grades 1-3 in secondary education, the gymnasium and different musical styles for grades 4-6, the lyceum. Let us start with the gymnasium. For grade 1, the music curriculum has just been updated but for grades 2 and 3 the curriculum is in the process of being updated at the moment and hopefully that will finish soon. In the first grade we have specific works under survey and we believe that music should be taught through performance and action rather than theory. Therefore, we are using some pieces that are necessary for students to learn and they offer a lot of creative exercises, for example the Carnival of the Animals by Camille Saint-Saëns. Apart from that, the teacher is free to teach any musical style as long as the aims are achieved and the right methodology is used meaning the three major activities that are also used in the UK: listening, performance and composition. Therefore, through these activities basic values must be taught, analytical and compositional skills must be developed, solving problems, various rhythms, melodies etc. The teacher can use any musical styles, either something that students like it or not, there must be no strong separation at musical styles. It is more important for students to become critical listeners and be able to distinguish various musical styles and the style is the most important, because through comparison students can separate various styles of their generation. The teacher is free to choose and if there is a problem in the choice made, help can be asked by the Paedagogical Institute for material or ideas for methodology. The Paedagogical Institute, the Development of Programmes and the Inspector are the three main posts of the Ministry of Education that are closely interlinked and collaborate so they can provide the necessary material, ideas, books and equipment for the teachers. We are not fanatics on one particular musical style, but we believe in the music education that needs to be transmitted through lively and creative experiences. At lyceum the teacher has choices and freedom. There are four major categories and the teacher must choose two sub-categories from the four main ones. Thus each category has four sub-categories, for example one of the categories has classical, romantic, baroque, 20th century periods, in this case the teacher in grade 1 of the lyceum (grade 4 in secondary education), must choose one period one of these sub-categories, another category may include Greek Cypriot folk music, Greek music, World Music and Greek rock, another may include rock, pop, jazz and R&B and the teacher must choose accordingly. The choice is made in any emphasis the teacher wishes and in

any of these sub-categories. There is a lot of freedom in general and for each category he will dedicate specific lessons in which the teacher is going to separate the activities, think of the material that is needed to be taught, choice of songs and various listening or creative activities should take place. This is the philosophy of the Ministry of Education that is being transmitted to teacher. How many teachers actually follow and take in action all these guidelines it is another matter. The teacher must have the will and be able to do so, seminars are not enough to guide him, experiences in his teaching are necessary and that is why every teacher has to take a course from the Ministry before the teaching starts in order to get some ideas and experiences, observe other teachers so their own personality can take place through the class which is very important. There must not be certain and specific lessons that all teachers must follow, that is why the teacher is very flexible and each lesson must be adjusted to the teacher's personality, knowledge, background, ideas and to the teacher's psychological mood. So, we have the philosophy and the strategy along with the analytical programmes of the Ministry of Education, we have the personality and the knowledge of each student which are very different (different studies and skills) and also we have the students and parents who have their own expectations from the school, lesson and teacher and these three different sides must be compromised and bring them together somehow. The most important thing is the love towards music which is accomplished through the right methodology and through the enthusiastic personality of the teacher. If the teacher manages to make the students carefully listen, which is the most important thing, and achieves to develop these skills, there is not much importance after this on what the teacher will make them listen to. If the teacher achieves this, then any musical style can be taught, because the students at this point can compare other musical styles with the ones they like and if they really realize the real value of a piece or song that the teacher did not use in any exercises, then the student will love music and learn to separate on what is appropriate to listen to and why. With the same criteria, the students must compare various musical styles and critical question about those styles. If though the teacher is using specific musical classical pieces just for exercise and to teach one specific element of music then the lesson is destroyed and the music itself, because psychologically the students will combine classical music with just the exercise and not the enjoyment and development of their critical thoughts. The seminars are not enough to change the teacher's approach and traditional attitudes, the teachers need encouragement and will in order to experiment to new experiences. The teachers do not accept criticism that easily, except from the inspector. The teacher is the master of his class, more changes must take place and observations but not in terms of inspection. It would be good to have some groups from various schools and swap over lessons, so in that way there is an exchange of ideas. It is very significant to consider and use all musical styles with the right way of teaching, to have as the ultimatum aim of enjoyment and knowledge through experience. There must be a balance

in the school and it is not wise to separate music only in musical styles and teach accordingly your lesson on some of those. We teach music and we strongly believe at the first aim as musical enjoyment, only though when the right knowledge is gained through the right experiences, the student must learn and enjoy sounds, the student must be able to analyse and cautiously listen, music should become their own. If we have good teacher “miracles” can happen.

- 2. What would be your vision in music education?**

I would love to attain music in great intensity and power all over schools of Cyprus.

I would also like to hire visiting music teachers specifically for teaching musical instruments to students. I would prefer to have fewer and more quality musical celebrations. In general, my vision is to have a quality musical standard and with slight changes of the teaching system, everything to become easier for the teacher and gain more time. The teachers’ task is very difficult and for example some of them may need to visit four different schools in different cities.

- 3. On a closing note, would there be anything else you would like to add as part of this interview?**

Yes, I would like to comment on Oelmek. OELMEK is the society for music teachers in secondary education and their aim is to upgrade the music lesson, but there is a problem with funding and that can cause delays. Other problems that exist is actually the major differentiation and diversity of teachers, the development programmes and their philosophy and how the personality of the teachers can be projected and adjusted with the students and their preferences, their parents and the society. We can not generalize the musical preferences of students. The lesson can not be done based on the students’ musical preferences, but a good teacher can use the students’ preferences to produce a quality and pleasant lesson without ignoring historically other issues. You can not ignore Beethoven because the students like Madonna for example. We must teach both, a bit of all the musical styles, there must be a sphere-shaped exposition, because the ultimatum aim is not only knowledge but skills, development of musicality, solving problems, development of emotions, styles, expression and critical listening. Each of us offers whatever is able to and slowly we construct this building of music education and we hope for even more and better results in the near future.

2. Semi-Structured Interview with the music inspector of primary music education:

1. According to the music curriculum, what musical styles are taught in the classroom?

The basic musical styles that are taught in primary schools are the following:

- a. Children's songs (classical, modern or folklore)
- b. Classical music of all periods (Baroque, Classical, Romantic, etc.)
- c. Greek Folk or Greek Cypriot folk music and songs
- d. Byzantine music (basically hymn or prayers and Saint's chants)
- e. Greek pop and Greek laiko
- f. World music

We also ask from the teachers to be open to more modern musical styles like pop, rock, jazz, reggae etc. However, because they are not that familiar with these musical styles themselves they are not confident to teach or have listening exercises to the children.

2. What is your view on the musical styles included in the musical curriculum? Why do you think these were chosen?

The musical styles that are included are those discussed above. The reason that more modern styles are not included in the curriculum is because teachers are not updated or familiar with these, but also these styles are not taught at University or at the Paedagogical Institute or Conservatoires in Cyprus. It is important to note that the music curriculum is dated back from 1980 with only a tiny review. This must be reviewed and updated all together in order for it to be updated and contemporary.

3. As a music inspector, which do you consider as the most important or more dominating musical style attached to the curriculum? Reasoning should be given.

The most important musical style in the curriculum in my opinion is Greek and Greek Cypriot folk music, because those are our roots and if we forget those then as a nation we will extinct.

4. Do you abide by the music curriculum? Yes/No: Why?

I do not blindly abide by the music curriculum, because each school has its own culture that is created by the social and natural environment. I try to aim for fundamental elements that need to be applied by the teachers.

5. Can you please tell me how many and which musical styles do you know and you have the confidence to apply them to teachers, apart from those that are taught inside school?

I am not fully aware of many modern musical styles, but I personally try to be updated and research on my own time and I also give seminars at the Paedagogical Institute for some of the styles. I believe that I am aware of all the musical styles included in the music curriculum though very well.

6. As an inspector, do you find the resources in the classroom adequate? Yes/No: Why?

Most schools have adequate resources in their classes, however some small schools that are situated in urban areas, do not have adequate resources, because either teachers are not too interested in the topic as they are no specialists and mostly general teachers that teach music or because the district educational council does not provide funding for the necessary resources.

7. As a music policy maker, what changes would you like to make on the music curriculum and why? Anything specific on musical styles you would like to do?

Firstly, I would integrate all the musical contemporary styles so the gap is bridged between the students and the teachers. Secondly, I would promote more improvisation and compositional exercises in the classroom activities. Thirdly, I would approach and implement the laboratory approach and last but not least more practice rather than theory and this entails listening and performance.

8. Do teachers exchange material or ideas with other colleagues? How is the environment at work? Do you think there is co-operation?

They exchange material and ideas and there is also a website that helps teachers a lot with various ideas. The environment at work is very good and there is co-operation between music teachers but also with general teachers.

9. Do teachers take into consideration children's musical preferences on musical styles?

They usually take into consideration the students' preferences but not always, because music teachers are quite busy and they have to prepare many school celebrations for the school and parents every year.

10. Is there some sort of assessment to review children's musical preferences so you could update the music curriculum?

No, there is not a yearly assessment for students' preferences, because I believe it is obvious that students will prefer contemporary musical styles.

11. Can you please describe a typical musical lesson?

A typical music lesson starts with listening or even performance of one or two songs and continues with the introduction of a new theme or aim through a new song via listening or performance or improvisation. For example, if I want to teach the concept of quavers I choose a song that entails quavers, we focus on that, we perform with them, listen to the song, and we also integrate movement and then we ask them to improvise or compose a melody phrase with quavers and crotchets in groups of two or four. At the end, the class listens to the composition of each of the group, classmates rate and assess each composition of the group and we round off with performance or listening of the new song that was introduced.

12. What is your view on the students' reaction on the musical lesson in general?

They usually enjoy the music lesson, especially when they like the songs they are taught or when the teacher entails some contemporary musical styles.

13. Do you think students enjoy all the musical styles that are taught in school?
Yes/No: Why?
It is only natural not to enjoy all musical styles, because each student has his or her own musical preference, like any human being. However, as teachers and educators we must create the ideal environment to make any musical style enjoyable and pleasant to students' ears and view and we must introduce them to all musical styles.
14. What do you think is the most popular musical style for students and why?
I think that students prefer pop, Greek as well as foreign contemporary chart music, because that is what is broadcasted from the media especially the radio and all the television channels.
15. Nowadays, students have the choice and freedom through different electronic devices, media and lots of other different mediums to listen to any musical style they like at their own timing after school hours. What musical styles would you guess these would be and which one do you think is the most popular and why?
Answer as in no.14.
16. On the same note: Outside school, do you believe that students would listen or enjoy the same musical styles inside school? Why?
They do not usually enjoy the same musical styles, because educators are not aware of contemporary musical styles. At this point, it is important to mention that everything has to be done with limits. We should neither have just contemporary musical styles nor only Greek Cypriot folk music, but students should learn and be aware of all musical styles.
17. What major influences affect the students' musical preferences?
Their musical preferences are influenced a lot by family and their social environment, the teachers' preferences, media, especially radio and television.
18. There is this view that Greek Cypriot folk music seems to be significant in the curriculum. Please elaborate on this (do you agree or not and why) and explain whether this is as significant to children.
I strongly believe that Greek Cypriot folk music is very important in the music curriculum, because it is our tradition and our roots and if students are not aware of it, then it would be very easy for them to mingle, die out and loose their identity through the cosmopolitan environment and worldwide effect. I consider that students from the major cities of Cyprus, regard Greek Cypriot folk music as something that is not classy and downgraded, something that is only suitable to be heard in villages, although deep inside they really enjoy it but because of social reasons they prefer to say they do not enjoy it. At rural areas, students consider Greek Cypriot folk music with a lot of respect and they are not afraid to say they enjoy it.
19. Do you think they listen to Greek Cypriot folk music because it is obligatory inside schools? How do you think they perceive it outside school?
I think student listen to Greek Cypriot folk music NOT because it is obligatory but because they really do like it. Outside school they conceive it

as music that they listen at traditional weddings and festivals, at Cypriot series that are presented in television.

20. Could you kindly on the same view compare Greek Cypriot folk music with other styles concerning children's musical preferences?

Greek Cypriot folk music is probably on the middle path with their musical preferences, not their most favourite musical style but not their least either.

21. Does the musical training at school affect their liking towards Greek Cypriot folk music outside school because they are already familiar with it?

I believe that music education is positively influencing their attitude towards this style. Imagine if this musical style was not taught at school, students will hardly be aware of it.

22. Is there anything at all you would like to comment on or you think it is important and was not mentioned in this encounter concerning musical styles and children's musical preferences?

Everything in education has to be done with boundaries. Yes to all the musical styles, yes to the students' musical preferences, but these two issues are in control by the teacher who knows best what, how and when is needed to be taught to students.

Appendix E: Consent form for Studies A, B and C.



ETHICS BOARD

RESEARCH PARTICIPANT CONSENT FORM

Title and brief description of Research Project:

THE DEVELOPMENT OF MUSICAL PREFERENCES IN GREEK CYPRIOT STUDENTS

This research will examine the developmental trends in Greek Cypriot students' musical preferences. Investigation will be carried out in order to examine the differences in musical preferences of Greek Cypriot students between four age groups 7-9, 10-11, 12-13 and 14-16 (from early childhood to young adolescence) and their relationship to social context, inside and outside school towards different musical styles with an emphasis on Greek Cypriot folk music. The benefits of this project will be the conclusions of this research that will enable suggestions for improvements on the Greek Cypriot music curriculum. This project will last approximately three years so any comments that will be important to this research will be very crucial, so please do not hesitate to express views, preferences or observations.

Name and status of Investigator:

Yianna Rousha, MPhil/PhD Student in Music Education, Roehampton University

Consent Statement:

I agree to take part in this research, and am aware that I am free to withdraw at any point. I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings.

Name

Signature

Date

Please note: if you have a concern about any aspect of your participation, please raise this with the investigator, or with the Dean of School (or equivalent), who is*

(*FAO the investigator: if you are a student at Roehampton, complete this section with the details of your Director of Studies. If you are a member of staff, complete this section with the details of your Dean of School.)

Name: Prof. David Hargreaves

Contact Address:. Southlands College
Roehampton Lane
London SW15 5SL

Direct Phone No: 0208 392 3020 Email: d.j.hargreaves@roehampton.ac.uk

Appendix F: Questionnaire format of Study C

Listening Experiment: Musical Preferences

Instructions:

Please listen carefully to the following five different musical excerpts, each lasting approximately 30 seconds and answer to the three questions after each excerpt.

Age:

Male/Female (Please circle as appropriate)

Excerpt 1

1. Please rate how much you like this excerpt:

0 1 2 3 4 5 6 7 8 9 10

2. Please rate how familiar you are with this excerpt:

0 1 2 3 4 5 6 7 8 9 10

3. Please use three words that best suit this excerpt:
-

Excerpt 2

1. Please rate how much you like this excerpt:

0 1 2 3 4 5 6 7 8 9 10

2. Please rate how familiar you are with this excerpt:

0 1 2 3 4 5 6 7 8 9 10

3. Please use three words that best suit this excerpt:
-

Excerpt 3

1. Please rate how much you like this excerpt:

0 1 2 3 4 5 6 7 8 9 10

2. Please rate how familiar you are with this excerpt:

0 1 2 3 4 5 6 7 8 9 10

3. Please use three words that best suit this excerpt

Excerpt 4

1. Please rate how much you like this excerpt:

0 1 2 3 4 5 6 7 8 9 10

2. Please rate how familiar you are with this excerpt:

0 1 2 3 4 5 6 7 8 9 10

3. Please use three words that best suit this excerpt:

Excerpt 5

1. Please rate how much you like this excerpt:

0 1 2 3 4 5 6 7 8 9 10

2. Please rate how familiar you are with this excerpt:

0 1 2 3 4 5 6 7 8 9 10

3. Please use three words that best suit this excerpt:
